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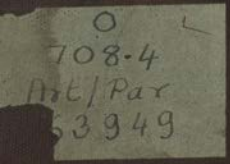
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One of the Entrances to the Palace of the "Armées de la Terre et de la Mer."

THE PARIS EXHIBITION, 1900.

THE Paris Exhibition of 1900 has now become a matter of history. Was that Exhibition a success?

The question has been asked again and again. It can be best answered, looking at the matter from the artistic side, by the perusal of data afforded by such a work as the present volume.

We venture to say that no intelligent person who studies these pages can answer the question otherwise than by an emphatic, and even an enthusiastic, affirmative.

Art-loving people throughout the world found in the Exhibition a collection of works such as has rarely, if ever, been brought together in the history of the human race. From north, south, east, and west, treasures hitherto scattered over the whole world were gathered for education and delight.

The buildings which housed these treasures were, in most instances, worthy to contain them; and of these buildings it is pleasant to be able to think that the finest and most impressive are to remain as permanent reminders of the great Exhibition.

A Street in Old Paris.

The Grand Palais, with its splendid proportions and noble outlines, superb façades and vast interior perspectives, will, in the future, impress the visitor to Paris, more, if possible, than during the exhibition year.

The Petit Palais, more beautiful, in our judgment, than the Grand Palais, will continue to delight with its graceful outlines and general elegance of style.

These two buildings alone would have been sufficient to remind future generations of the grandeur of the Exhibition, but when we add to them the splendid Pont Alexandre III., we have a group of architectural and engineering triumphs which are worthy to stand as a fitting monument to the glories of the year 1900.

The main features,

General View of the Sèvres Collection.

interior and exterior, of these Art Palaces are fully illustrated in the pages of this work, and special articles will be found devoted to the most important collections embraced within their walls.

Fine Art Collections.

The paintings, modern and historical, of the French School are separately noticed. The article on this subject, by M. Alexandre, the esteemed critic of the chief French newspaper, *Le Figaro*, should receive special attention from the reader.

The English pictures of the Grand Palais are also discussed in a comprehensive article, and the Foreign Schools, taken collectively, are not omitted from our pages. The works in Black-and-White, so bewildering in number and in variety of style, constitute a subject for a careful and critical notice by Mr. Pennell.

But Fine Art collections of the very highest interest were to be found elsewhere in the Exhibition.

The Rue des Nations, in itself a dream of architectural and spectacular beauty, included at least three Pavilions whose treasures rivalled, and in some respects surpassed, the works to be found in the Art Palaces.

The British Pavilion housed pictures by such artists as Sir Joshua Reynolds, Gainsborough, Hogarth, and Turner, and of these works the reader will find in our pages a lengthy record of these great masterpieces.

The German Imperial Pavilion, with its unique collection lent by the Emperor, is described in an appreciative manner by Mr. Claude Phillips.

The Spanish Pavilion, whose stately Renaissance Architecture will be long remembered, has special pages devoted to the praise of its superb collection of tapestries and armour, lent by the Royal House, which were worthy of the most glorious traditions of Spanish history.

These three Pavilions, we must insist, contained the very finest works of art to be found in the foreign sections, and it is gratifying to be able to record that all the host of necessary restrictions hedging in such priceless treasures, have not deterred THE ART JOURNAL from publishing, in a complete manner, a record of their principal features.

Such works can never again be collected and exhibited together, and the public, so far as human foresight can tell, will never have again an opportunity of studying them under such favourable conditions. The publication of our special articles on these three collections would alone have been a sufficient *raison d'être* for our present volume.

But the reader will find, on perusing our pages, that "Fine Art" is by no means the only subject at the Exhibition of which we have endeavoured to give a satisfactory account.

Applied Art.

Applied Art was naturally represented on all sides. The two great Palaces of "Industries Diverses," at the Esplanade des Invalides, housed manufactures with

The Beauvais Tapestry Room.

various claims to be considered in this volume. And a wonderfully large proportion of these were "artistic" in a very real sense of the word.

The French, English, United States, German, Austrian, Danish, Swedish, Norwegian, and Japanese sections, all contained a large number of remarkably fine exhibits. And many of the other nations contributed in no small degree to raise the artistic level. Each and all displayed work the merits of which it has been a pleasure to record.

Furniture, glass, wall-hangings, pottery, all these branches of manufacture and many others are referred to in this volume.

The critical articles by Mr. Lewis Day, on "Modern Pottery" and on "Wall-hangings and Wall-coverings," claim and deserve the closest attention.

PRIVATE EXHIBITS.

We must now draw the reader's attention to a part of the volume which cannot fail to interest a very large number of people in the present day.

We allude to our pages illustrating special individual exhibits. These form by no means the least important part of the publication.

It will be noticed that an extremely high level of artistic worth characterizes the works chosen for illustration and for appreciative letterpress.

The obvious reason is, that only those exhibits have been included, which, by their high standard of merit, attracted the attention of the compilers of these pages. The result, we consider, has completely obviated any danger of turning this part of the work into a mere catalogue.

General View of the French Colonial Exhibition.

GOVERNMENT EXHIBITS.

Our hosts, the French Government, naturally determined that the opportunity afforded by the Exhibition should be used to the best advantage to display the choicest productions from the manufactories of Sèvres and Beauvais. The collection of porcelains from the former manufactory embraced some superb examples of its most recent works, and some of the very best of these we have illustrated; for example, the beautiful fountain by Boucher, and the wonderful "Surtout de Table" by Fremiet. Space forbids us to refer at greater length to the many objects belonging to the Government which we have been enabled to reproduce.

Such superb works as many of those illustrated, in the departments of orfévrerie, glass, jewellery, iron-work, pottery, and furniture, interest not only those conversant with the technique of their production, but appeal, in an equal degree, to all lovers of beautiful objects of artistic manufacture.

"ATTRACTIONS."

The various "attractions" of the Exhibition had, naturally, their artistic side, and we believe that no one examining carefully our illustrations of "Old Paris," or of the "Village Suisse," will begrudge them the space they occupy here. Each added, in its way, a charm to

the general spectacular effect, and were therefore included in our record.

Perhaps the reason for including the "Trottoir Roulant" may be less obvious to some. But, one examination, we are inclined to believe that by *excluding* it we should have left a "gap" which could not but be felt to be an unsatisfactory feature. The Moving Pavement was *characteristic* of the great Exhibition, and gave so much colour, so to speak, to its life and movement that we decided to illustrate it fully.

The novelty of this feature, and the delightful views of the Exhibition that were to be obtained from its Moving Platform, must be our apology, if any be needed, for including it in these pages.

Colonial Section.

Finally, the volume contains many illustrations from the wonderful series of Pavilions of the French and Foreign Colonies. Such a bewildering panorama as was obtained, either from the Trocadero or from the Eiffel Tower, has probably never before been equalled.

And many of these Pavilions were really rich in artistic aspects. Take, for instance, the Official Section of the Algerian Exhibit, or the marvellous "Asiatic Russia" display. These, together with many others, including our own British Colonial Exhibit, added a charm, in somewhat lighter vein, to the other claims of the Exhibition as an educator.

For who could visit these Pavilions, wherein were collected curios and objects of art from the Equator to either Pole, without gathering some crumbs of useful knowledge as to the "manners and customs" of the inhabitants of these widely divided parts of the earth?

In brief, then, our volume "The Paris Exhibition" purports to be a work of general, but chiefly of *artistic* interest, embracing:—

First.—Illustrations of the spectacular and architectural features of the great display.

Second.—Illustrated articles on the Fine Art treasures contained in the Art Palaces and Foreign Pavilions.

Third.—A "résumé" of all the best examples of Applied Art to be found in the exhibits by Governments or public bodies, or by individual exhibitors.

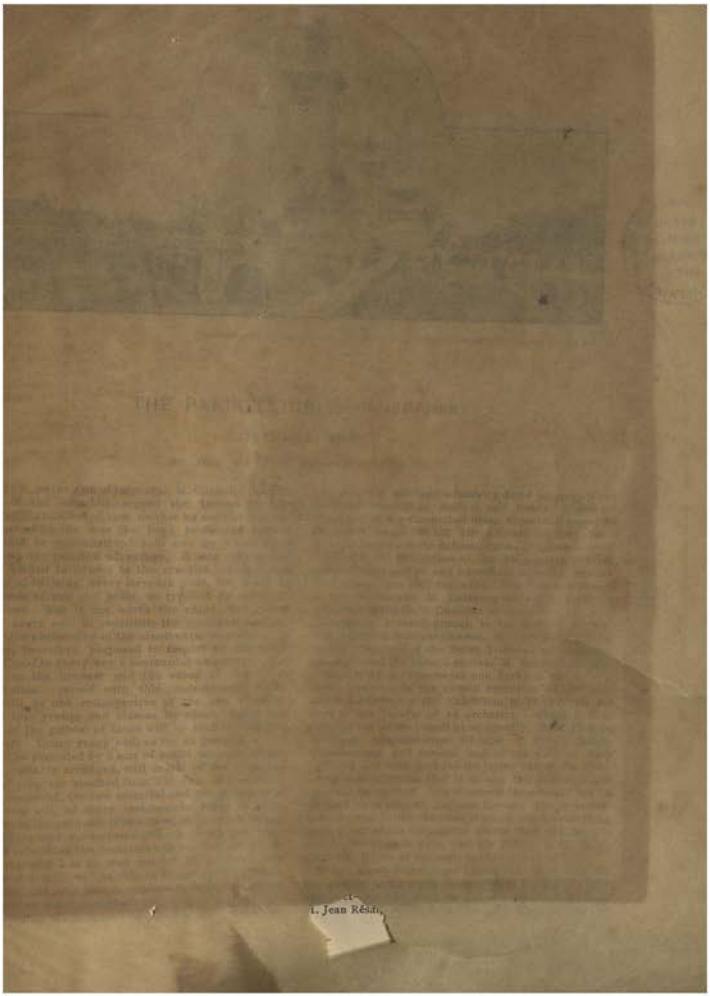
Fourth.—An added interest given to the work by including a few of the best of the various "attractions" of the Exhibition.

We believe we speak well within the bounds of the truth when we state that very few, if any, of the really important artistic aspects of the Exhibition have been omitted from notice in these pages. And to say this is to assert the claims of the volume to the attention of every lover of "Art" in the broad and elevating meaning of the word.

The Paris Exhibition of 1900 was an event, the importance of which can scarcely be over-estimated or over-stated. There were no less than thirty-nine million visitors, of whom nearly eight millions attended in September. The world has yet to experience the full benefit which will accrue to mankind from its great and glorious success. Some financiers may smile at the Exhibition as a failure, because here and there uncareful speculators lost some money: artists and art lovers will accord to it the homage which it deserved.

We hope and believe that the present volume is a not altogether unworthy record of its triumphs.

The Façade of the Palais des Industries Diverses from the Trottoir Roulant.



Columns and Obelisks decorating the approach to the Pont Alexandre III., Champs Elysées end.

THE PARIS EXHIBITION OF 1900.

INTRODUCTION.

BY ONE OF THE FRENCH OFFICIALS.

WHEN, on the 13th of July, 1892, M. Carnot, President of the Republic, signed the Decree for the Universal Exhibition of 1900, neither he nor the Government of which he was the head performed an act that could be misconstrued into one by which they could reap any political advantage. It was simply that France wished to adhere to the practice, inaugurated in 1855, of inviting, every eleventh year, the world to its festivals of toil and peace, as typified by universal exhibitions. Was it not worth the effort, during the year of grace 1900 to constitute the synthesis and determine the philosophy of the nineteenth century?

It was, therefore, proposed to impart to the Exhibition of 1900 in every way a centennial character. And herein lies the interest and the value of this great manifestation. Joined with this contemporary Exhibition will be one retrospective of the past century, split up into groups and classes, by which means the interest of the public at large will be excited from the very outset. Every group and, so far as possible, every class will be preceded by a sort of small museum, where sections, suitably arranged, will mark off the principal stages of progress reached from the year 1800 onward. And as, moreover, the raw material and the processes of manufacture will, in every instance, be found in close contiguity to the products themselves, visitors, on seeing the machines and apparatuses at work under their very eyes, and beholding the successive stages through which the raw material has to pass until it is fashioned into the finished article, will be able to follow the evolutions of progress, and, at a glance, realise the gigantic labour of a century so much maligned, yet, in reality, so grand.

The execution of a task such as this has been entrusted to a man who was most admirably fitted to carry it out. Inspector-General of Bridges and Roads, Divisional-President of the Council-of-State, Reporter-General for the Exhibition of 1889, M. Alfred Picard has been able to bring to bear upon the delicate duties of Commissioner-General of the Exhibition of 1900 his mastery of detail, extensive knowledge, and marvellous capacity for work. And he has been ably seconded. The Director-General of the Exhibition, M. Delaunay-Belleville, Honorary President of the Paris Chamber of Commerce, has more particularly devoted himself to the foreign sections. The Assistant-Director-General, M. Stéphane Dervillé, former President of the Seine Tribunal of Commerce, has organised the French section. M. Bouvard, Director of Architecture, Promenades and Parks of the City of Paris, has seen to the careful execution of the plan adopted concerning the Exhibition buildings. He has been as the "leader of an orchestra," which is composed of the artists I shall name directly. To M. Gustave Defrance, Administrative-Director of Public Roads, Watercourses, and Sewers, and of the City of Paris Lighting, has been confided the laying-out of the Exhibition thoroughfares, that is to say, the pathways and railways for visitors. The Financial Department has for its head, as in 1889, M. Auguste Grison. The Secretary-General, who is like the sieve through which everything passes, and who is responsible for the Staff, the Medical Service, the Fire Brigade, and the Police, is M. Henri Chardon, Master of Requests at the Council-of-State.

Messrs. Louis Bonnier and Lucien Roy have done for the general arrangements—each class having its own architect—what M. Bouvard has done for the buildings. M. Jean Résal, Engineer-in-Chief of Bridges and Roads,

has under his charge the bridges and footbridges across the Seine, while M. Edmond Moreau has to perform the delicate task of adjusting disputes. To M. Charles Roux, former Deputy, Administrator of the Suez Canal, has been entrusted the Colonial and Protectorate section, and to M. Vassillière that of Agriculture. M. Henry Roujon, Member of the Institute and Director of Fine-Arts, presides over the Fine-Arts section. Finally, M. Gariel, as in 1889, is again charged with the organisation of Congresses and Conferences, gatherings which are not to be disparaged.

It is well, in the interests of science and peace, to bring into touch with one another the savants, artists and manufacturers of the different countries, with a view to mutual acquaintance and an exchange of ideas, and thus, with the exhibits ready to hand for reference, pave the way for further progress. To think of the masses which will be attracted by such an Exhibition and of the questions it raises! Possibly the best illustration of this I could give would be to speak of the classification. Nothing is more important to an Exhibition than a good classification. Nothing, on the other hand, is more difficult to plan satisfactorily. It is no easy matter to facilitate synthesis and at the same time allow for the fact that human activity tends more and more to specialise itself; in other words, to find a formula which will both "lend itself to the ready appreciation of the relative merits of exhibitors and yet produce the maximum effect necessary from the point of view of instruction and education of the public." I have said nothing yet as to catalogue, committees of admission and committees of installation, of the system of entries, and of innumerable other details of organisation of the Exhibition, which covers a superficial area of 108 hectares (about 250 English acres), and for which an expenditure of 100 million francs (£4,000,000 sterling) has been provided. But, perhaps, it will be preferable if we take a rapid run through the Exhibition together.

Statue "La Ville de Paris."
By M. Moreau-Vauthier.

It was a happy thought which caused the organisers of the Exhibition of 1900 to lay the principal entrance close to the Place de la Concorde, so magnificently designed by Gabriel, and slightly to the rear of the Cours la Reine. Here rises the Monumental Gate, the creation of M. René Binet, which M. Guillot has decorated with a frieze glorifying Labour. Having passed the gateway the visitor traverses the grounds devoted to Horticulture and Agriculture, and thus reaches the Alexander III. Bridge, on each side of which—on the right bank of the Seine—rise up the Great and Small Palaces of Fine-Arts. The first is the work of Messrs. Thomas, Louvet and Deglane, the second that of M. Girault. The larger edifice houses the Centennial Exhibition of French Art and the Decennial Exhibition of French and Foreign Fine-Arts; the smaller the retrospective exhibition of French Objects of Art. In the large palace one has an opportunity of admiring pictures, sculptures, engravings, and industrial objects of art created in France between 1800-1889, and, as a natural

corollary, for our neighbours at least, artistic French and foreign productions since 1889. In the small palace will be grouped industrial objects of art, which will conjure up before one's gaze the whole history of travail on French soil from the very commencement up to the year 1800. M. Roujon, Director of Fine-Arts, has entrusted the care of this Exhibition to M. Emile Molinier, Conservator of National Museums, and Professor at the School of Louvre, who has given proof of a most remarkable faculty of organisation in these delicate labours, for which his scientific accomplishments specially marked him out.

On leaving the Palace of Fine-Arts, possibly even before entering it, you make your way to the Alexander III. Bridge, forty yards in width, which Messrs. Résal and Alby have built across the Seine in a way reflecting the greatest credit on their science. The decorative work of the bridge is by Messrs. Lenoir and Michel, who have backed the turret-shaped pylônes to the bridge, from the side of the Cours la Reine, with seated figures of France during the Roman period and of Modern France, Messrs. Coutan and Marqueste having executed figures of France during the Renaissance and the time of Louis XIX. on the Esplanade des Invalides side. The decoration, a task of no little difficulty, since care had to be taken not to overweight the work of the engineers, but only to felicitously mark its starting and finishing point, was conceived by two architects of exceptional skill, Messrs. Cassien Bernard and Cousin.

Now let us get back to the right bank of the Seine. On the other side of the Pont des Invalides we find the Pavilion of the City of Paris, in which will be grouped the different services governing municipal life. Here is the Rue de Paris and here also, for the amusement of the visitor, are to be seen the Tzech Restaurant, the Temple of Fun, the Black Cat, la Roulotte, les Bonshommes Guillaume, the Theatroscope, the Cinematophone and the Wonder Tower. But why all this gaiety cheek-by-jowl with the cold Palace of Congresses and of Social Economy?

We have now reached the Place de l'Alma, and if you don't care to look at the Old Paris of M. Robida, which is just facing us, you can cross the footbridge, which M. Résal has thrown across the Seine by the side of the regular bridge, and, turning to the left, enter the Rue des Nations, on either side of which you will observe the Foreign Pavilions.

Some few weeks before the opening of the Exhibition no more fantastic sight could be imagined than this street, viewed at night from the opposite side of the river, when its pavilions, with their vague contours, outlined against a moonlit sky, looked for all the world like fairy scenery. Here we have Servia, with its cupolas of Moslem design; Greece, which has adopted the Byzantine style; Monaco, Roumania, which M. Formigé has installed in a pavilion, where there will be a Roumanian cabaret with a native orchestra; Spain, Bulgaria, Germany, Finland, Norway, boasting an exquisite pavilion, with superposed galleries, and a beautifully designed spire; Belgium, which presents to us a happy reproduction of the Audenarde Town Hall; Great Britain, which a very talented young architect, Mr. Lutyens, has vividly portrayed in the shape of an English country house of the beginning of the 17th century—Kingston House, to wit—fitted up and furnished as such a house would be at the present day; Persia, which transports us, as it were, into the Medurré Madershah Palace at Ispahan; Hungary, in the design of whose pavilion Messrs. Balint and Jambor have associated themselves for the purpose of combining in a harmonious whole the successive styles peculiar to their country, from the Roman down to the present; Bosnia-Herzegovina, Peru, Austria, whose pavilion has a noble sweep; Portugal, Denmark, the United States, Turkey, and lastly, Italy, rejoicing in a truly imposing pavilion. This brings us to the Esplanade des Invalides, and we have before us the street terminating the perspective of the famous gilded Dome of Mansard, on each side of which Messrs. Toudoire and Pradelle, Esquié, Larche, Nachon, and Tropey-Bailly have erected the palaces which contain the National Manufactures, the Decorative Arts and

Porte Monumentale.
The Principal Entrance to the Exhibition.

the various industries. On one side of the street are the French sections, on the other those of the foreigners, and under the trees, arranged in the form of a quincunx, the foreigners are variously installed; whilst the French, on their part, show us the Arlesian House (Maison Arlésienne), the Provence country house (Mas Provencal), and the Breton House (Maison Brétonne), quite a charming little corner of provincial France.

But we will retrace our steps, to again pass by the foreign pavilions. On the other side of the Pont de l'Alma, skirting the river, we come to the Mexican Pavilion, the Press Pavilion, and the Pavilion of the Land and Sea Forces—or, in other words, the science of destruction, ever on the alert, ever advancing, with an eye solely to the battlefield, on which international quarrels are decided—and then to the Department of Hygiene, which aims at rendering the centres of human habitation more favourable to the development of health and its preservation. Strange neighbours, forsooth!

We now find ourselves on the Champ de Mars. At this point the buildings are so numerous that it would be difficult to enumerate them all. They crowd upon the Tower. The Round the World Panorama elbows the State Registry and Domains and Manufactures. The Swiss Châlet is appropriately placed by the side of the Alpine Club. The Russian spirits' exhibit has for neighbours a Tyrolese Château, and the Woman's Palace, in which the ladies will find displayed an array of most tempting attractions, and which will be a *résumé* of their ever-growing activity. In the Optical Palace you can, without trouble, and seated most comfortably in a theatre specially constructed for the purpose, see the moon thrown on to a screen at a distance of indeed little more than a yard. The Mareorama presents to us the illusion of a voyage on the Mediterranean, with stoppages at Marseilles, Naples, Venice and Constantinople, accompanied by sea-sickness.

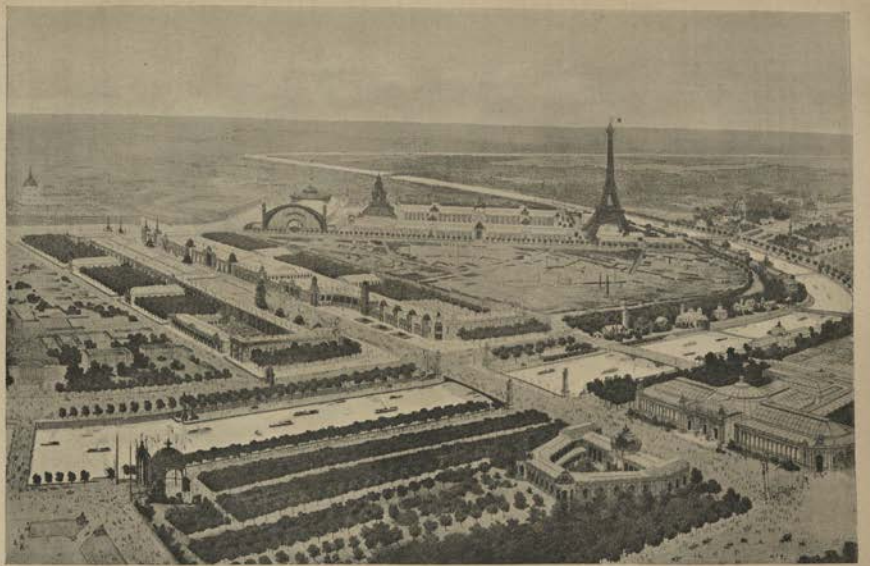
Photo. E. Pirou, Paris.

Monsieur Emile Loubet,
The President of the French Republic.

The Costume Palace, which is alongside the Angers slate-quarries, will be one of the salient features of this part of the Exhibition, which further comprises the Pavilions of Siam, Morocco, Ecuador and of the Republic of St. Marin. The foregoing is a strange jumble of architectural notes introductory to the grand palaces on the Champ de Mars, designed by Messrs. Hénard, Paulin, Blavette, Hermant, Raulin, Sortais, and Varcollier.

I would like to talk to you at greater length and more competently as to the contents of these various palaces, and would fain expatiate upon the mines and metallurgy which will demonstrate, for instance, in a striking manner by what remarkable discoveries scientists have signalised the century which has flown. I would likewise descant upon the yarns, textures, and wearing apparel, which lend themselves to these wonderful exhibitions, and will, doubtless, set you thinking when you come to see how varied are the industries which unite to clothe us. What delight and, no doubt, sore temptation to the ladies when they look upon these cambrics, muslins, laces, guipures, blondes, Valenciennes, English point, Mechlin lace, Froufrou, Venetian point, Chantilly or Argoulême point, Genoese point, Brussels or Auvergne point, or the numerous silks, satins, failles, velvets, brochées and the like!

Our fair friends, I suspect, will feel inclined to lag behind, whilst their fathers, brothers or husbands, of a more serious turn of mind, look at the Machinery or Electricity, that Fairy of the nineteenth century, which is not only to be met with in the Palace which bears its name, but all over the Exhibition, for the Monumental Gate has 36 arc and 3,100 incandescent lamps, the Champs Elysées' Garden 174 arc lamps, and the Alexander Bridge 500 incandescent lamps. There are 1,100 in the Waterworks, 5,000 in the Palace of Electricity in addition to twelve arc lamps, 4,500 in the Salle des Fêtes,



A Perspective View of the Paris Exhibition, 1900.

2,136 in the Palais des Invalides as well as 60 arc lamps on its Esplanade. In an article in the *Revue de Paris*, M. Michel Corday described how, underneath the foundation even of the Waterworks—which is intended to utilise the water before sending it to the motors, and, at the same time lend itself, thanks to the electric light, to colour effects—there is a gallery which is forbidden to the profane. "Fixed to the wall are two boards, twenty-four yards long, studded with apparatuses for direction, control and safety. It is a veritable junction, similar to what we see as we approach the large terminus of a railway, where, by means of a switch-board, trains are turned on to their proper rails. Here it is the current which is switched on to the wires. From this network, which is carefully covered with india-rubber, the current radiates in all directions, glides under the boards of the galleries, bifurcates, disperses, divides, extends, crosses the river and transmits its beneficent electrical energy to the uttermost points of the Exhibition."

It must be admitted that M. Hénard, architect of the Palace of Electricity, was not set an easy task. In point of fact he was called upon to design a palace, but with due regard to the fact that its lower part would be hidden by the Waterworks of which we have just spoken. "After numerous sketches," as M. Antonin Proust has told us, "M. Hénard submitted to the Direction of the Department of Architecture, and obtained its approval of, the design we now see. It consisted of raising the central hall of the Palace of Electricity in such a way as to give it the necessary height to be seen behind the Waterworks, and of crowning the façade thus obtained by a coping, or crest, of a special trefoil design, surmounted by a group symbolical of electricity. By daylight this coping, or crest, is intended to be outlined against the sky like lacework of metal and glass, by night like lacework of fire. An enormous sun, of glass, will radiate behind the statue of Electricity. The latter will be borne in a chariot drawn by two allegorical animals, the one, Pegasus, personifying the poetry of science, the other, a dragon, symbolical of material strength. Millions of electric lamps, of changing colours, will be made to vary the colour and aspect every instant of this luminous crest. All the resources of modern electric lighting will be brought into requisition to impart to the whole a flood of fairy light."

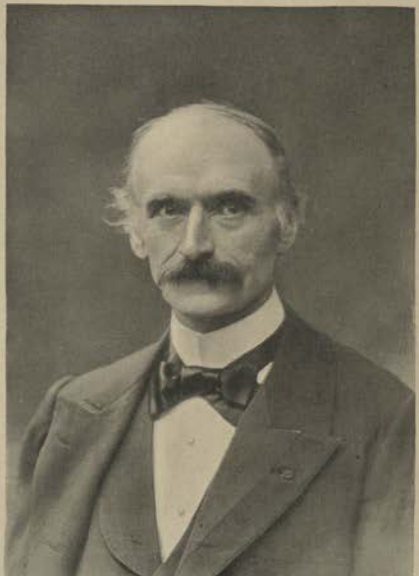


Photo. E. Pirou, Paris. *Monsieur Alfred Picard, Commissioner-General to the Paris Exhibition, 1900.*

Have you sufficient strength left to "tackle" Agriculture and Foodstuffs? The former has, so to speak, been created in the course of this century. The latter, with its wines and brandies, beers, liqueurs, farinaceous products, bread, pastry, and confectionery, preserved meats, fish, vegetables, and fruit, is the veritable realm of Pantagruel. Nevertheless, the Chemical Industries invite our attention also. They comprise, my dear ladies, perfumes, soaps, toilet waters, scented oils, pomades, perfumed essences, scent-bags, extracts, and scented waters, perfumed powders, tooth-paste, toilet vinegar, face-powder, face-paint, hair-dyes, etc., etc. They include, gentlemen, tobaccoes, against which not a few reproaches have been levelled, though, possibly, none so original as that of the Turkish author, who lived in the year 1640, and complained that the excessive use of the narcotic weed on the part of idle and worthless fellows prevented people in heaven from seeing one another in consequence of the clouds of smoke that rose up.

We now enter a part of the Exhibition which cannot fail to awaken more than ordinary interest, I allude to the Art of Printing, with its processes and machinery, Sciences and Arts, Education and Instruction. Without

going into detail it may safely be said that printing has been wonderfully perfected, not merely since the time when Louis XII. declared that printing was one of the blessings of Providence, but even during the period which the Exhibition is designed to summarise and celebrate. Photography is an art, and photographers render very great services, not merely because they preserve our features to posterity, but because they furnish the scientist the aid of which he stands in need. One of the most interesting triumphs of the century is the art of photographing in colours.

It is almost superfluous to point out the improvements effected in the publishing trade which, while it has not neglected the more fanciful editions, has made it a point of popularising the works of the best authors by cheap and handy publications.

The Chartography Department demonstrates the interest now taken in the study of geography. The striking progress made in the course of the century in medicine and chirurgy is manifest in the departments consecrated to these two sciences. The Department of Dramatic Entertainment affords some idea of the infinite care, study and expense underlying the pleasures we so lightly enjoy at the theatres. We now turn to Teaching and Education, those knotty problems which have so puzzled the brains of this century, and the solution of which, in France or out of France, has yet to be found. Primary education alone is responsible for a multiplicity of doubtful questions; at the present moment we are called upon to grapple more particularly with the organisation of secondary education, having due regard to the fact that, no longer the preserve of a favoured coterie, secondary education claims its disciples among ever-widening circles aspiring to a higher intellectual culture. The development of superior education involves no less vital interests. There is also the education of girls, which the Third Republic justly claims the credit of having organised. Nor is this all. There is artistic education, that is to say particularly the arts of draughtmanship. Drawing is rightly taking an important place with the nations, who are beginning to understand that it is not less necessary to be able to draw pictures of objects than signs of words. Then, again, we have the instruction in agriculture as a speciality, and technical education, that is to say, industrial and commercial instruction, the benefits of which, when intelligently organised, are so apparent in Germany.

But time presses; we must return to the Pont d'Iena, stopping for a moment at Commercial Navigation, Forests, Hunting, Fisheries and Crops, at either side of the bridge on the river banks, which have been installed by Messrs. Tronchet and Rey. Upon the slopes of the Trocadero rise, terrace-like, on the one hand the Foreign and on the other the French Colonial edifices. Here we have a living picture, so to speak, of the titanic task undertaken by Europe, the responsibilities it involves, the problems it raises. There are other things of interest on the slopes of the Trocadero; a good deal is being said of the wonders of Andalusia in Moorish times. Japan and Asiatic Russia also have their pavilions here.

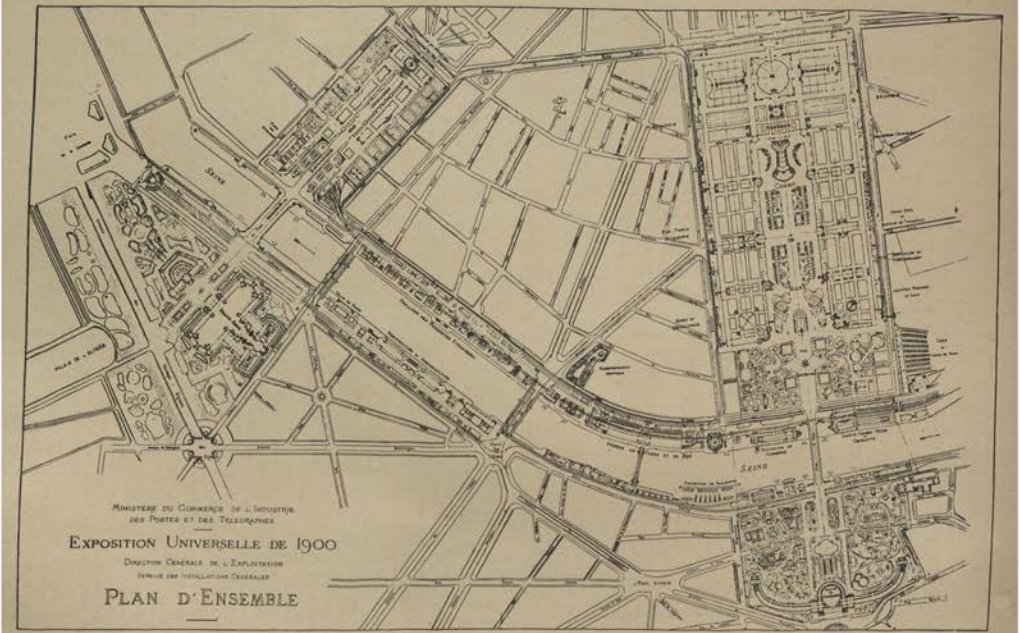
It would be vain to undertake to enumerate all the marvels which this part of the Exhibition will contain.

Photo. E. Pirou, Paris. *Monsieur Henri Charlon,*
General Secretary to the Paris Exhibition, 1900.

Dazzled, fatigued, but properly proud, our visitor will then leave the Exhibition by way of the Trocadero Palace, after having inspected the Museum of Comparative Sculpture, one of the most happy creations of the Third Republic. I say properly proud, because I think it impossible to behold the varied spectacle without some perception of the grand work accomplished by humanity in the course of this century. The Exhibition of 1900 constitutes, so to say, the stock-taking of the nineteenth century. On the threshold of a new era, the nations were convoked to a peaceful demonstration of the progress realised by the human intellect in a period distinguished beyond all others by its fecundity.

It is something to think that for six months the most diverse, the most dissimilar peoples will collaborate in the same undertaking, that they will learn to know each other better, and that the solidarity of the human race must, perforce, benefit by the new associations which the Government of the French Republic has had the proud privilege of creating. Was ever more admirable spectacle presented to the intelligent curiosity of the world? A whole town has been erected in which Letters, Arts, Sciences, Industry, and Commerce have accumulated their riches. Not a step in advance but what is registered here, not a problem to whose solution the Exhibition of 1900 does not contribute.

But let us not praise too much. Barrow says that the same Hebrew word signifies "to applaud" and also "to render overweening or mad." We will not push our satisfaction to so dangerous a limit. But let us recognize with joy that the Exhibition of 1900 is an act of faith, a manifestation of the ideal, and of our belief in the perfectibility of the human race, and this is, we think, the highest that can be said. ANTONIN BARTHÉLEMY.



Ground Plan of the Paris Exhibition, 1900.

Le Grand Palais des Beaux-Arts

THE PARIS EXHIBITION, 1900.

THE BUILDINGS.

"THE greatest Exhibition the world has ever seen." This will, unquestionably, be the verdict of visitors having unbiassed judgment and artistic perception. By the British nation this tribute of praise will be given ungrudgingly. We look up to and admire the genius of our neighbours, as that of the one people who, at the present time, reigns supreme in matters of art.

The Exhibition, although so colossal in size, is arranged with due regard to balance and proportion, so that its *beauty* is the first thing to arrest the attention; its marvellous effects of distance and perspective come next, and following on these, exquisite taste and judgment are displayed in details of decoration and colour. Such merits as these, taken together, certainly justify us in admitting that the "Exposition Universelle Internationale" of 1900 reaches a level of artistic excellence hitherto unapproached, and it is certain that for this reason it will mark an epoch in the history of the civilisation of the world.

The "Porte Monumentale," designed by M. Binet, forms a striking and original introduction to this great Exhibition. It stands at the entrance of the Cours la Reine, 150 mètres from the statue forming the angle of the Place de la Concorde. Imposing in dimensions and splendid in decoration, it is unquestionably one of the chief attractions of the Exhibition. It is composed of three arches of equal dimensions, arranged in a triangular form, and supporting a hemispherical cupola of open work, showing through its roof the sky by day, and being at night illuminated by thousands of electric lamps.

The principal arch facing the Place de la Concorde is surmounted by the prow of the vessel "La Ville de Paris," over which is perched the Gallic cock. Crowning the whole is the statue by M. Moreau-Vauthier, representing the modern "City of Paris" in the act of receiving her guests. M. Vauthier has been severely criticised for this figure, of which we give a reproduction. It was suggested at one moment to have it removed as being unsuitable, but this, happily, was not carried out.

A feature of the Porte Monumentale, only second in importance to this figure, is the fine frieze, 'Travail,' by M. Guillot. Full of movement and strength are the figures composing this admirable work. The frieze connects the body of the monument with two lofty lateral columns, each supporting powerful electric lamps.

The colour scheme of the Porte Monumentale is cream white with polychromatic decorations. Colour will, of course, play a great part in the illumination at night.

There is space beneath the cupola for four thousand people at one time. In anticipation of the enormous crowds which will undoubtedly flock to this particular entrance, provision has been made, by a most ingenious contrivance of turnstiles, to enable no less than forty-two thousand persons to enter per hour!

Passing through the Porte Monumentale, a fine avenue bordered by trees and gardens leads the visitor to the Pont Alexandre III.

These gardens will constitute a means of exhibiting the "overflow" of the exhibits in the Horticultural Section, for which the buildings devoted to that section supply insufficient space. The trees and flowers form a beautiful foreground, through which the first view is obtained of the two superb buildings constituting the home of the Fine Art Section. These buildings are named respectively the "Grand Palais" and the "Petit Palais." The former is devoted, in the present case, to the

exhibition of Modern Pictures and Sculpture, the latter to Historic French Art. The buildings are built of constructed stone, and are destined to be permanent features of the city; and, indeed, they are worthy to commemorate, together with the other permanent structure, the Pont Alexandre III., the artistic greatness of Paris at the beginning of the twentieth century. For the present, however, we must leave them, taking the direction most convenient for a rapid and somewhat superficial survey of the further features of this part of the Exhibition. We must not omit to mention that the part of the Grand Palais visible at this point is designed by M. Deglane, the Petit Palais being by M. W. Girault.

The Pont Alexandre III., designed by MM. Cassien-Bernard and G. Cousin, connects the great space flanked on either side by the two Art Palaces with the Esplanade des Invalides, and is a triumph of engineering and architectural skill; it is, moreover, embellished with sculpture and metal work of the highest order. The principal decorative feature of the bridge consists, at each extremity, of two lofty columns, which serve, in addition, to connect by perspective the Palaces of the Champs-Elysées with the Esplanade of the Invalides, which perspective might otherwise have been endangered by the vast space intervening between these two parts of the Exhibition. Square stone columns these are, of great height, Neo-Ionic in style. The capitals are simple almost to severity. At the base of each column is placed a seated figure showing France at different epochs of her history. Upon the summits of all the columns classic equestrian groups, in gilded bronze, gleam in the sunshine, giving just the touch of contrast with the white stone required to accentuate this important point. Four lions, each led by a figure of a child, serve as additional decoration to the entrances of the bridge. Throughout its entire length the bridge is richly ornamented with mouldings, in cast iron, of wreaths of flowers and shields showing in relief the arms of Russia and of the City of Paris.

From the southern end of the Pont Alexandre III., the spectacle before the visitor is again imposing in the extreme.

Gardens tastefully laid out, and full of beautiful roses, are in the foreground, and, directly facing one, rise the great Palaces of National Manufactures.

On either side are the two Entrance Pavilions, of which the principal features are circular porticoes surmounted by terraces. Above the porticoes are a series of fine mural decorations in colour, representing the Industrial Arts.

One of the Columns at the "Invalides" end of Pont Alexandre III.

The Esplanade des Invalides, from the Pont Alexandre III.

This part of the Exhibition, indeed, will be extremely rich in effect; colour and gold being freely but tastefully used. A semicircle of magnificent pinnacles richly decorated surround, right and left, the great space leading up to the central Esplanade of the Invalides, which, terminated by the great gilded Dome of the Invalides itself, here forms one of the most striking views in the whole Exhibition.

The architects of the two great Palaces of Manufactures forming the Esplanade of the Invalides, Messrs. Toudoire and Pradelle, have adopted quite distinct and diverse methods, the effect of which, however, upon the whole scheme is extremely happy. These gentlemen have confined themselves to no particular school, but have taken their inspiration from many forms used since the Renaissance, selecting such as they have deemed most suitable to their purpose, and thus producing precisely the result most desirable in a work of this kind. The buildings have, perhaps (the captious critic may assert), an element in them of the theatrical and spectacular; but are, after all, for that very reason, all the more applicable to a part of the Exhibition destined (unfortunately) to be temporary. *We* prefer to substitute for the above-used terms the words "picturesque" and "romantic," and are satisfied that they more nearly convey the true effect upon the mind of these beautiful buildings.

A bronze on the Pont Alexandre III.

The liberty taken by these gentlemen has in no sense developed into "license," and due regard has been paid by them to the restrictions imposed on their fancy by the style of the adjacent buildings. Particularly has the stately and dignified beauty of the Palaces of the Champs-Elysées been considered, and not less, the majestic and imposing character of the Pont Alexandre III.

The Palace of Manufactures devoted to the French Exhibition has many admirable features, but for the moment we will leave it, to speak of the building set apart for the use of the foreign nations. The great central entrance to this building, situated midway between the Pont Alexandre III. and the Façade of the Rue de Grenelle, constitutes a superb effort of collaboration of architect and sculptor.

Harmonious in proportion and exquisite in detail, this entrance arrests and holds the attention of even the most careless of visitors. The magnificent and, at the same time, characteristically French, group of sculpture surmounting the principal arch, so full of action and yet so eminently sculpturesque, together with the garlands of flowers, executed with such wonderful skill, form a whole which fills us with wonder and admiration.

Decorations on the Pont Alexandre III.

Principal and Central Entrance to the Industrial Arts Building—Foreign Section.

Part of a Façade of the Industrial Arts Building—Foreign Section. The Esplanade des Invalides.

Passing on now towards the Invalides, a fine picturesque effect must be noticed, formed by the contrast of the different towers and pinnacles of the Exhibition with the great Dome of the Invalides itself.

Reaching the two Palaces at the end of the Avenue des Invalides, it is to be noticed that these fine structures have façades fronting upon the Avenue des Invalides and also upon the Rue de Grenelle. The buildings have been designed by M. Tropey-Bailly, and we are able to give good illustrations of both façades. These palaces were originally intended for the exhibits of ceramics and glass, but they have since been used to receive other classes. This is somewhat unfortunate, as some details of the exterior decoration were made on the supposition of the carrying out of the original scheme.

The two palaces are of equal dimensions, and their lines upon the avenue form an exceedingly grateful ellipse. Both sides are identical in structure and decoration, and are each composed of two square towers between which are three large arches. The towers are graceful and dainty in design, and, as already mentioned, help to form a happy contrast to the Dome of the Invalides, which is in comparatively close proximity to them. The middle arch of each three forms a principal entrance, which will be used mainly for state occasions. The mullions of the windows in the towers are ornamented with fine motives of decoration; the bases of the towers are flanked with obelisks, which give the whole character and distinction.

Gallery of the Industrial Arts Building. Foreign Section.

These towers have, of course, a considerable bearing on the great "front," facing the Rue de Grenelle. At the farther extremities of this part of the building, these towers are replaced by pavilions surmounted by domes. The need for light in the lower part of the building has here necessitated the employment of many windows, a

End of the Esplanade des Invalides.
Industrial Arts Building, French Section, on the left.
(Underneath the Dome is the Church of Les Invalides, in the distance, is the tomb of Napoleon I.)

Entrance to the Industrial Arts Building, French Section, at the end of the Esplanade des Invalides.

difficulty which has been most successfully grappled with by the architect.

The upper portion being well lighted from above, and large wall spaces being required here by the exhibitors, the architect, availing himself of an unusual opportunity, has decorated the upper part of this enormous frontage with friezes in relief, richly framed and representing a large number of figures engaged in working at the various Industrial Arts. Each group of workers is divided from its neighbour by allegorical figures, giving relief to the eye from what would otherwise have been a somewhat monotonous whole.

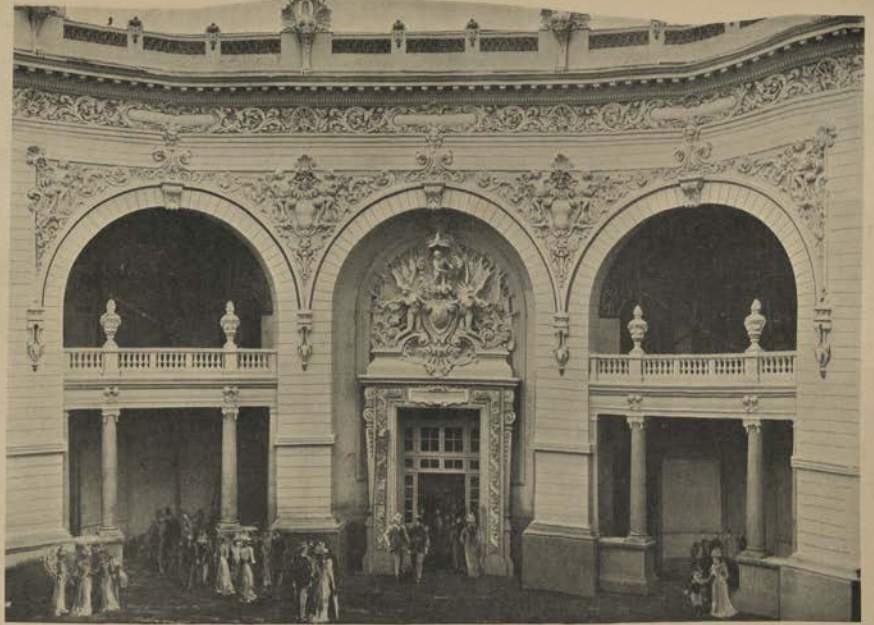
In the case of this building, the remarks bearing upon styles of architecture, which have already been made on the work of MM. Toudoire and Pradelle, are perhaps equally applicable. No particular style has been adhered to. The fancy of the architect has had full and unrestrained play. An effect rich and varied in the extreme is the result.

Ingenious and delicate is the profusion of ornamental detail. In this façade, again, colour plays an important part; the creamy white of the "staff" harmonising agreeably with the light terra-cotta tint of the frieze, and contrasting with the vivid touches of bright colour and gold by which the borders are relieved.

Before leaving this interesting part of the Exposition, it may be mentioned that, with the exception of the beautiful exterior decoration of the building last under consideration, no great effort has been made to accentuate the importance of this particular entrance.

Any ambitious or pretentious gateway would, of course, have destroyed the effect of the grand perspective of the Esplanade of the Invalides. As the matter stands, a beautiful and by no means unimposing introduction from this point will be obtained by the visitor.

It is to MM. Damé and Frère that we owe the design of the extremely fine and effective friezes which contribute so much to this happy result.



Industrial Arts Building—French Section. Rue de Grenelle entrance.

Entrance to Industrial Arts Building—Foreign Section. Quai d'Orsay end, Showing Mural Decorations.

Entrance to Industrial Arts Building—French Section. Quai d'Orsay end, Showing Mural Decorations.

Great Façade of the Industrial Arts Building, on the Rue de Grenelle and facing Les Invalides.

Photo. Al. Family.

Details of the Frieze by Monsieur Guillot on the Grand Monumental Entrance.

MONSIEUR GUILLOT'S FRIEZE "TRAVAIL."

WE are fortunate in being able to show here four illustrations of M. Guillot's frieze decorating the wings of the Grand Monumental Entrance to the Exhibition.

A glance at these illustrations will enable one to appreciate the extremely spirited nature of the work, but the most careful scrutiny of its details will only tend to confirm one's impression of the beauty and value of the frieze.

It is unquestionably deserving, by reason of its fine artistic qualities, of the conspicuous position it occupies at the Exhibition; as there can be no doubt, from the nature of that position, that many millions of visitors, from every part of the world, will pause, before passing through the great entrance, to admire M. Guillot's work.

The sculptor has, in this procession of workmen of many trades and crafts, selected fine types, individually full of character, and has admirably composed and grouped them, thus forming a work of great interest. Surely no better theme could have been selected as decoration for the entrance to such an exposition. Without labour, and labour carried out in the right spirit, an Exposition like the present one would have been an impossibility.

Therefore, one feels that M. Guillot has been fortunate in his subject, and, without doubt, has entered upon it and carried it out with enthusiasm.

As result we have a work of genuine inspiration, and every visitor to the Exhibition is a gainer thereby.

The Algerian Village—Official Exhibit.

THE COLONIAL AND FOREIGN BUILDINGS.

LEAVING now the Esplanade des Invalides, two courses are open to the visitor: either he can retrace his steps to the Quai D'Orsay, or, by a preferable route, he can proceed by the overhead electric railway to the Champ de Mars. Here he will find buildings of stupendous proportions, larger even than those he has left on the Esplanade des Invalides. The great palaces devoted to Agriculture, Food-supplies, Chemistry, Electricity, Machinery, Chemical Industries, Dress Fabrics, Transportation, Mines and Mining, Science and Art, and Education, occupy huge spaces, the extent of which is so vast that the mind is at first unable to grasp their dimensions. So much is this the case, that, in a rapid survey such as the present, it will be better to leave this section of the Exhibition for later consideration.

Before leaving the Champ de Mars, however, it may be well to note, as one passes beneath the shadow of the Eifel Tower, a delightful caprice of colour and form, which lies to our right hand. This is the Chinese Pagoda, with a small sheet of water in front, which reflects and makes with it a really charming picture.

We now reach once more the banks of the Seine, and, whether we look to left or right, are equally charmed with the variety of effect produced by the multitudinous kiosks, minarets and pavilions which have been erected here on all sides. For we have reached the part of the Exhibition intended to show the characteristics of the architecture of all nations—East and West, North and South, all here jostle one another in picturesque proximity.

We can imagine nothing better calculated than this "ordered confusion" to afford relief to eyes hitherto strained to realise the high artistic level of the Architecture of the previously-visited parts of the Exhibition. Looking towards the Trocadero from the Pont de Jena, the panorama before one is somewhat "bizarre" while highly interesting. The buildings of the French Colonies and Protectorates, Algeria, Tunis, Guinea, Senegal and the Soudan, have their individual style of architecture here exemplified, and from the bridge the effect is extremely good. The great equestrian statues in the immediate foreground, the white walls, domes and towers of the Algerian village showing in the middle distance, the pinnacles of the Russian Asiatic building on the right, balanced by the Trocadero itself on the left, together form a picture which, for the charm of variety, is nowhere excelled in the Exhibition.

One of our full-page illustrations represents this view, and it may here be mentioned that all the illustrations, which have been specially executed for this work, have also been chosen with the object of showing the most artistic aspects in what is, beyond question, the most picturesque of any Universal Exhibition up to the present.

But let us pass on and examine some of the details of the picture. The Algerian building first claims our attention.

Algeria ranks as perhaps the most important of France's African possessions, and has rightly been given the most prominent site in this representation of France's colonial power and expansion. The group of buildings has been divided into two main parts. That on the right of the picture, as viewed from the Pont de Jena, is the official part of the exhibit. It is designed in Arabic form, its principal feature being a great dome, constructed after the model of the minaret of Sidi Bou Medine, near Tlemçen. It is decorated with soft and harmonious coloured mouldings in faience, in which characteristic

Arab forms are faithfully carried out to the minutest detail. The illusion is most complete when the sun throws into strong contrast the light and shadow of this masterly reproduction of African street life. Within the walls the various commercial and educational features of Algeria are ably represented; but we must pass on with but a hasty glance at the niches and corners which tempt us to stay and dream in true Oriental fashion.

On the left of the avenue leading up towards the Trocadero, a faithful representation of an Algerian town has been built. We have the minarets and domes, the twisted and narrow streets, the cafés and the shops, in fact, the complete life of such a town in miniature.

A complete success must be recorded to the credit of the architect, M. Albert Ballu, who has taken his inspiration from the best sources of Moorish Architecture, and has assimilated them with rare judgment to the purpose of the moment.

After passing through the main street of the Algerian village, the structure which most prominently asserts itself, to the visitor entering the Trocadero part of the Exhibition for the first time, is the mass of white buildings representing the Asiatic provinces of Russia, including, of course, Siberia.

A fine group it forms, to the left of the Trocadero itself, placed high and standing out boldly against the sky. In the immediate foreground we have the huge sculptured animals on either side of the stonework of the cascade of the Trocadero; trees and shrubs beyond, and in the middle distance, complete the picture.

In this connection it may be once more urged that we are indebted in no small measure for the beauty of the exhibition to the rare taste and judgment with which foliage and flowers have been used as means towards the end in view.

But to return to the subject immediately concerning us. The Siberian or Russo-Asiatic building is formed upon the model of the Kremlin at Moscow, and is equal in dimensions to its far-famed original. Byzantine Oriental methods are thus adhered to, both in general scheme and in detail. On entering the enclosure, we find a courtyard surrounded by buildings filled with the wonderful productions of this, to us little known, but, perhaps on that very account, most fascinating region.

An extremely interesting exhibit, to be seen here, will be the luxuriously appointed train, seated in one of the compartments of which the visitor will be able to view a moving panorama showing him views of the country through which the Grand Trunk line of Russia passes, in a journey from Moscow to Pekin. The panorama is painted by the celebrated scenic artist, Jambon.

There are many other details of interest in this great and imposing group, but our illustrations render it unnecessary to dwell at great length upon them.

The Chinese Pagoda—Champ de Mars.

We will now turn our steps in the direction most convenient to a rapid survey of the Exhibition, having, for the moment, to leave the varied attractions lying further to the west of the Pont de Jena for a later visit. Proceeding eastward, we cannot help noticing a singular picture. On our right hand lies the building of the British Colonies, from the tower of which flies the Union Jack. In close proximity, and almost opposite to it, the Vierkleur, the National flag of the Transvaal Republic, waves, one may almost imagine, defiantly.

But here, in an exhibition of the peaceful attainments of mankind, let us hope such troubles as at present divide South Africa may be forgotten.

The building of the Transvaal is elaborate and somewhat pretentious in design, but the exhibit, naturally, is not without interest to the world at the present moment, and it may be remarked that in one respect, at least, its constructor has created a record, in that, of all the nations here to be represented, the building of the Transvaal was the first to be completed.

Behind the pavilion proper, an edifice called a Boer farm has been erected, which purports to show Boer rural life as it actually exists.

We must now leave with reluctance one of the most interesting parts of the grounds of the Exposition. But in order to really complete a circuit of the grounds, we cannot but enter the precincts of one of the most

The Trocadero from the Pont de Jena.

The Buildings of Asiatic Russia.

ingenious, and certainly, to the public, one of the most attractive features of the whole Exposition.

Being, in point of fact, no part of the Exhibition proper, but, on the contrary, the result of the efforts of a private company, "Le Vieux Paris" forms a delightful, and at the same time most instructive, exhibit. The designer of the whole is Monsieur Robida, who has succeeded in reproducing, on a large and important scale, many of the characteristics of the Paris which, however difficult it may be for us now to realise the fact, once stood in the place of the glorious city we know to-day.

M. Robida, however, has invested his creation with a charm which almost makes us regret the progress of civilisation, and has undeniably succeeded in forming one of the most alluring resting-places for the tired crowds of sightseers visiting the great show, who will, without doubt, pronounce his work worthy in every way to stand side by side with the stately palaces so near to it. "Le Vieux Paris" may roughly be divided into three parts. The first is composed of the winding streets which connect the Tower of the Louvre with the Church of St. Julien; of this part of the work we are able, by special arrangement, to give excellent illustrations, which convey a far better idea of the wealth of quaint and interesting detail with which M. Robida has embellished his work, than any written description could do.

The central part of the city is mainly occupied with a reproduction of one of the celebrated buildings of the Renaissance, called the "Chambre des Comptes," which was destroyed in the great fire of 1737. We have also in this part an immense theatre of most original design, where will be heard, during the period of the Exhibition, theatrical performances and concerts of the very first order. The third part consists of a great bridge supporting houses, over which rise the buildings of the Grand Chatelet, together with the Great Hall and the Palais de Justice, and, in addition, the Staircase of La Sainte Chapelle. There are here, moreover, the Tower of the Archbishopric and other restorations of the features of "Old Paris."

We must now re-cross the river in order to visit one of the parts of the Exhibition which is of the first importance. We are able to travel at will from one side of the Seine to the other without leaving the grounds, the authorities having provided two special bridges—"passerelles"—with this object in view.

One of them runs parallel with, and almost touching, the Pont des Invalides, the other (and it is by this that we cross in the present instance) equally close to the Pont de l'Alma. And here, especially in the afternoon and evening, when the sun produces his most wonderful effects, must be noted a truly magnificent spectacle. The great "Rue des Nations," composed of a double row of the Palaces of the Foreign Powers, stretches before us from the Pont de l'Alma to the Pont des Invalides; each carries a number of flags which flutter in the breeze. Towers, domes and pinnacles, some dazzling white, some profusely decorated in colour, some gorgeous with gilding and bronze, form a spectacle so impressive that the hackneyed phrase is certainly in this case literally true—"It *must* be seen to be appreciated." Certainly no adjectives can convey a fitting description of the picture. The blue Seine reflects all the glories of the buildings; river craft innumerable pass and re-pass, cleaving these reflections into a thousand kaleidoscopic changes of colour and form.

Reaching now the left bank of the Seine, and turning, we may note another picture of considerable interest in its varied architectural lines.

The great white palace near the Pont de l'Alma is the "Palais de l'Économie Sociale et des Congrès." Somewhat severe in general outline, it is not the less a fine building, and is decorated externally with beautiful motives of sculpture. Further on, the eye is arrested by the dainty and elegant iron-work of the Palaces of Horticulture and Arboriculture, and finally rests upon the building of the "Ville de Paris," and upon the Palace of Fine Arts.

But to return to the Rue des Nations; first let us note a point, the importance of which cannot be too much emphasized. While the different styles of each pavilion are so diverse, and one may almost say coutradictory, the *grouping* of the whole has been so skilfully arranged, that the mass, as viewed from the Pont de l'Alma, produces a splendid pictorial whole. The towering pinnacle of the German Pavilion marks the highest point of this composition, and is supported by the towers of Belgium, and the domes of the United States, and Turkish Pavilions on the one side, and by the towers of the pavilions of Spain and Sweden on the other.

The Pavilion of the Transvaal Republic.

Our own British Pavilion appears on the middle distance, and makes itself agreeably felt even from here, and doubtless, on nearer inspection, will fully maintain our architectural prestige, even among such giant neighbours.

For the present, however, we are principally concerned with the buildings *en masse*; and it may be briefly asserted that the most striking features of the picture which we reproduce on page 29, are the Swedish, Spanish, German, Belgian, and United States Pavilions. Those of Turkey and Italy (the latter being especially magnificent and ambitious) are too far away to be clearly seen

View showing the proximity of the Pavilion of the Transvaal to that of the Britannic Colonies.

"Vieux Paris"—Street View with the Church of St. Julien on the right.

from the Pont de l'Alma, but they form an important link in the chain, and lead the eye to the Pont des Invalides and, in the far distance, to the Pont Alexandre III.

It may be prophesied with certainty that the intelligent visitor will pronounce this picture one of the most beautiful among the many attractive things to be seen at the Exhibition, and from those who visited the Chicago "World's Fair" of 1893, it will evoke the remark, which perhaps may have been present in the mind, though hitherto unexpressed, that *water* is a feature in the planning of such Exhibitions, the presence of which cannot be too emphatically insisted upon as a help to pictorial effect.

The Seine here adds a hundredfold to the charm of the *tout-ensemble*.

It must be left to some future occasion to describe in minute detail each separate pavilion. Suffice to say, for the present, that the Pavilions of Servia and Greece are those nearest to the Pont de l'Alma, that a double row of palaces, produced by the representatives of all the great nations, stretches from this point to the Pont des Invalides.

"Vieux Paris"—the Staircase of la Sainte Chapelle.

And let the visitor beware lest he be led into the mistaken idea that it is only those Pavilions actually bordering the Seine which are of interest. On the contrary, many of the Pavilions of the smaller powers, situated on the other side of the Rue des Nations, are well worth the most careful attention.

We will now devote some little time to the consideration of the most striking buildings in this great street.

The Pavilion of Sweden

"Vieux Paris"—the Main Street.

The "Palais des Congrès" from the "Rue des Nations."

cannot be passed without a few words of comment. Its great size, the originality of its design, the material of which it is constructed, and its striking colour scheme, are individual and characteristic.

A high tower flanked by four lesser towers, which are connected with the great central tower by footbridges, the whole having galleries from which fine views of the Exposition can be obtained, these are its principal features. It is, on the whole, a Pavilion worthy of the enterprising and progressive people which it represents.

Passing on through the ambitious and by no means unattractive Pavilion of Monaco, we are confronted with the fine Pavilion of Spain. Built in the style of the Renaissance, with suggestions of Moorish influence, it has four great square towers, the highest of which projects and overlooks the Seine itself. The towers of the Pavilion are built on the lines of the Castle of the Comtes de Montercy at Salamanca, and are ornamented with fine sculptured figures and ornamental mouldings.

The façades of this fine building are reproductions of those of the University of Alcala, and of the Alcazar of Toledo, of the period of Charles V.

The Palace of Germany, certainly one of the most important of all the Palaces of the Foreign Powers, evinces forcibly the strength of the Teutonic character. We have individuality in every outline of the great building, in every feature of its construction, in every form and colour of its detail and decoration. The Sixteenth Century is the period from which its architect has drawn his main idea. Strangely enough, the interior of the building will owe its charm to the great works of art from the Castle at Potsdam, which are mainly French in their source of inspiration. The Emperor of Germany has himself selected these details from the imperial collection. Chardin, Pater, Lancret and Watteau, will all be represented. These masterpieces will now leave their home for only the second time in the last hundred years, having been shown to the public only at rare and short intervals during the whole of that time. The Emperor has thus practically shown his great interest in the present Exhibition, and a graceful act of International courtesy has been performed by his Imperial Majesty.

The Pavilion of Norway, like that of its sister country Sweden, is built entirely of wood. Constructions made of this material, be it noted, give a distinct charm to the Rue des Nations. The possibilities of wood being so totally different from those of any other material, we thus obtain a wider field for that diversity of operation which so greatly charms the visitor.

Tourists in Norway will remember with pleasure the characteristic beauties of many of the rural dwellings in that country, but even these visitors will be surprised at the pleasing result attained in the present case.

The architect is M. Larsen, of Christiana. The colour scheme of the building is striking, but by no means crude or harsh. Speaking broadly, it is red, with carvings and ornament in white. These carvings are intended to be fac similes of the somewhat rude work of the Norwegian country folk, who still decorate their dwellings with their own efforts in this direction.

Although in contrast to the building of Norway, the Belgian Pavilion is a specially fine piece of work, and will attract and hold the attention even of those visitors who desire to "do" the Exhibition in as short a time as possible. It is an exact reproduction of the "Hotel de Ville d'Audenaerde," and all concerned are to be congratulated on the completeness and perfection of this copy of the masterpiece of Henri van Peede, which was

The Prince of Wales's Pavilion.

Part of the "Rue des Nations" from the "Pont de l'Alma"—Germany's building in the centre.

Part of the "Rue des Nations"—showing Towers of the Pavilions of Monaco and of Sweden.

commenced in the year 1527. The building is an extremely representative one and is therefore suitable to suggest to the visitor the greatness of the artistic traditions of Belgium. The architects of this reproduction are MM. Acker and Mokels, who have taken advantage of the fine position given to them by the authorities, and have placed their building high up on a series of arcades bordering the Seine.

We now arrive at a large *open* space, which gives one a feeling of relief. There is so much to see in every direction that such breaks in the routine are doubly welcome; and they are, moreover, invaluable in giving effect to those buildings fortunate enough to lie near them.

The Pavilion of Great Britain is one of these, and we are tempted, as Englishmen, to dwell at length upon its obvious merits, but there is so much of interest connected with the British Pavilion, both externally and internally, that one feels it would be unjust to our readers, and to those responsible for the work, to speak of it except at greater length than the present moment permits. Let us just state, then, for the time, that it is a perfect reproduction of Kingston House, Bradford-on-Avon, Wiltshire, one of the finest examples of English sixteenth-century architecture. We hope to give a detailed description of the building and its contents a little later.

Pavilion of Luxembourg.

At this point we have an opportunity of emphasizing the remark already made with regard to the many buildings of interest to be seen on the other side of the Rue des Nations. The building of Luxembourg, showing in the rear of that of Belgium, is again a reproduction. It is a copy of the Grand Ducal Palace of Luxembourg, the Hotel de Ville of the principal town of the Duchy, and has been carried out by the architect, M. Vandoyer.

Pavilion of Roumania.

View of part of the "Rue des Nations"—showing the Pavilions of Italy, Turkey, United States, and Austria.

Spanish in style it will form one of the *smaller* additions to the Exhibition, it is true, but should not on that account be passed over by the careful student.

On the Seine front the Pavilions of Hungary, Bosnia, Herzegovina, Austria, the United States, Turkey, and Italy, still divide us from the Pont des Invalides, the objective of our present round of inspection.

The Pavilions of Hungary, Bosnia, and Herzegovina, are each interesting in their especial way, but we must proceed as far as the Pavilion of Austria. It contrasts very finely with the United States building, not suffering in the least by its proximity to the great effort of the latter power. Reserved and massive in general outline, the Austrian Pavilion will rank high for good taste and judgment in its conception and execution. It derives its principal inspiration from the architecture of the Winter-Reit-Schule, one of the buildings of the Hofberg, of which the architects were Jean Bernard Fischer and his son Jean Emanuel, who was raised to the nobility by the Emperor Charles VI. of Austria.

The United States of America, always found to be well represented at the great International Exhibitions, in no way falls behind its traditions.

The vitality of the American always shows itself in matters of commerce and art, and we may be certain that, in the year 1900, our transatlantic cousins will demonstrate to the world that the United States occupies a place in the foremost rank of the progress of civilisation. A monumental dome of huge dimensions is the principal feature of her pavilion. The dome is surmounted by the American Eagle. The front facing the Seine consists of a vast central arch flanked by Corinthian columns. Above the centre of this great arch is a group representing the Goddess of Liberty riding triumphantly on the Car of Progress. The entrance to the inner part of the building is decorated with fine mural paintings. An equestrian statue of Washington occupies a central position in the entrance to the Monument.

The Pavilion of Turkey is the last but one in our order of proceeding. The charm of diversity still characterises the Rue des Nations; harmony in dissimilarity being still observable here as elsewhere. Turkey's Pavilion suggests some Palace upon the shores of the Bosphorus. In style it is a happy combination of those of many a building to be seen in Constantinople.

We now come to the last of this series of national Pavilions, and a fitting ending we shall find it.

The Pavilion of Italy is a pronounced triumph for that nation. Her ancient prestige in art matters is here revived. Rising to the demands of the magnificent position which has here been set apart for her effort, the Italian building has fully justified its possession of such a site. It is one of the largest of the Palaces of the Foreign Powers. It is square and imposing in general outline, and is surmounted by five giant gilded domes. The people of Paris can view to advantage from the Pont des Invalides this really grand building, and it is pleasing to think that this, amongst others of the glories of the Exhibition of 1900, will be seen by every passer-by.

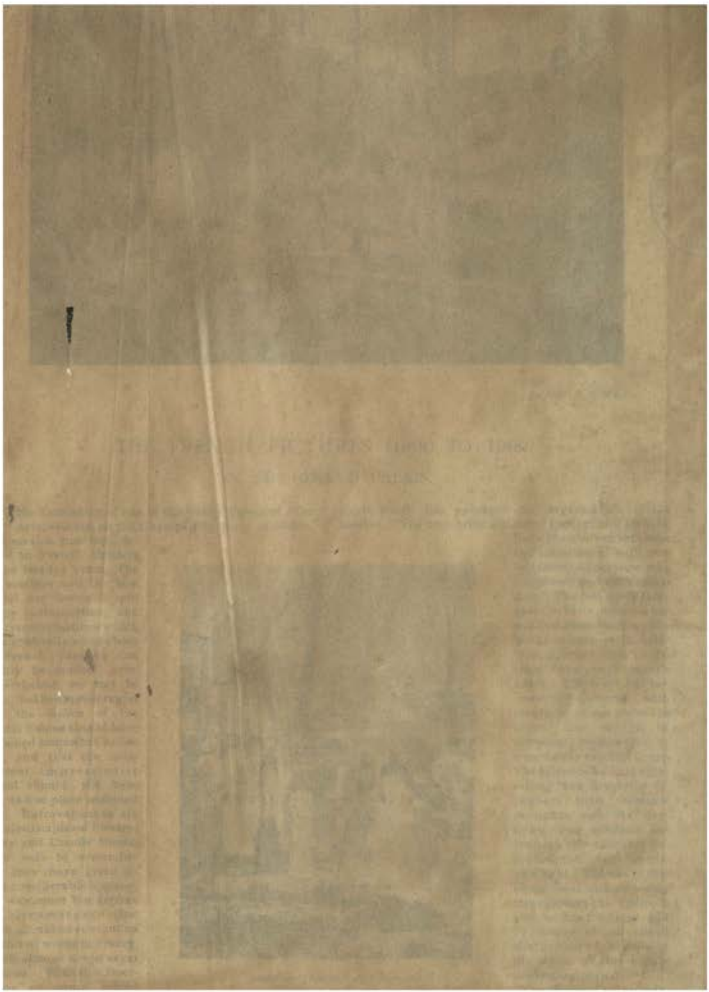
In concluding this account of the outward appearance of some of the principal buildings of the Exhibition of 1900, perhaps a few words of summary of impressions may not be out of place.

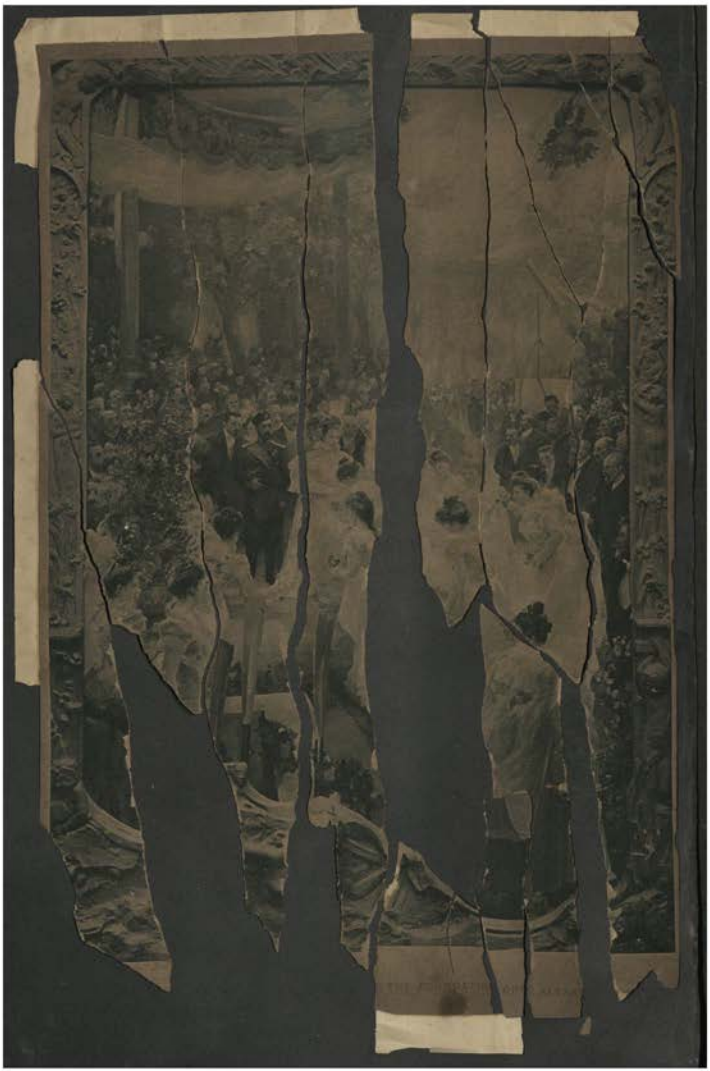
In any systematic manner of visiting so vast a demonstration of the progress of Art, some proportion of failure to obtain a correct impression is inevitable. But one thing is certain, that in whatever direction he traverses the Exhibition, the open-minded visitor cannot but be impressed with the thousand beauties which lie on every side.

Defects there may be, but even the most critical will be obliged to forget them in the great central impression which forces itself upon him; namely, that the French nation has a magnificent genius in matters of Art, and that our opening statement is justified, that the Exhibition of 1900 is "the greatest the world has ever seen."

HERBERT E. BUTLER.

Building of "La Ville de Paris."





Strömitt.
By Henri J. G. Martin.

THE FRENCH PICTURES (1890 TO 1900)

IN THE GRAND PALAIS.

AT the Exhibition of 1900 in the Grand Palace of Fine Arts, erected on the Champs-Elysées, a considerable section has been devoted to French Painters of the last ten years. The old masters and the new school are brought into happy juxtaposition, and the transformations which have gradually come about in French painting can readily be studied here. Nevertheless, we may be permitted to express regret that the *milieu* of the annual Salons should have remained somewhat exclusive, and that the independent Impressionist school should not have had its due place assigned to it. Extravagant as are certain disciples of Pissaro, Sisley and Claude Monet, it is well to remember that they have given to art a considerable impulse, and we cannot but deplore the circumstance that there should be so scant an exhibit of works in France, which abroad are in eager demand. With this reservation we would accord every praise to the liberal spirit which has governed the organisation of the section. The two artists, Messrs. Dawant and Dubufe, have, themselves, set about the installation with perfect taste and praiseworthy judgment and discrimination. The relatively large space at their disposal has enabled them to group the works of each artist sufficiently apart not to detract from each other's effect. There are but two rows of pictures, with plenty of space above the second row, which is, moreover, surmounted by a modestly tasteful frieze. The galleries have no other ceiling than draperies dependent from immense skylights, and the daylight, thus subdued, imparts to the canvases exhibited the most favourable light. Thanks to this exceptional and imposing arrangement the visitor is able, without fatigue, and by means of all-round effective views, to take in the whole of this highly interesting period.

Scene from "The Life of St. Geneviève."
By Puvis de Chevannes.
From the Frieze in the Pantheon, Paris.

The efforts of painters towards new interpretation,

the modern tendency in the direction of greatest harmony of colours and simplicity of composition, are best exemplified in the vanished but ever immortal personality of Puvis de Chavannes. His grand figure will dominate the whole latter part of the century; his sublime decorations will remain the purest gem of French Art. Disdainful of spiteful critics and the disparagement of cliques, he has sought and found, with a happy directness, the harmony of mural decorations, and whether we find them in the Paris Hôtel de Ville, or whether they augment by their vast horizons the nave of the Panthéon, they appeal, with equal intensity, to the attention and the admiration of the most profane. It is not so many months since the Life of St. Geneviève, the Patron Saint of Paris, adorned the walls of the Panthéon. This is the last work of the master, who exhibited several drawings of it three years ago at the Salon of the Champ de Mars, and two years have scarcely elapsed since he gave us the admirable composition of the Saint looking down by moonlight from the height of her abode upon sleeping Paris, the Paris she has just saved from famine.

Although no canvas of the great artist figures at the Decennial Exhibition, we should be wanting in our duty as faithful chroniclers of the history of contemporary painting if we already classified him with the past. Moreover, his portrait, due to the brush of M. Dubufe, has its place in an apotheosis in the centre of one of the principal galleries of the New Palace, and the public, an instinctive admirer of his glorious genius, will greet it with respect as that of an innovator and regenerator.

Decorative painting, owing to the impetus given to it by Puvis de Chavannes, has made gigantic strides. We still come across painters who, scorning his teaching and indifferent to the setting in which their compositions may appear, perpetrate on certain public monuments panels which, while they may be good enough pictures for the studio, turn out hideous frescoes. Most artists, however, with Besnard at their head, have, as the outcome of conscientious and talented work, and with due regard to surroundings, turned out decorative work, in the shape of ceilings and panels, such as we would expect from their perspicuity, skill, and modernism.

Nowhere is the progress of decorative art and its development more noticeable and instructive than at the Panthéon, where, apart from recent contributions of relative importance, the pictures hanging alongside those of Puvis de Chavannes form marked and often disappointing contrasts. He alone has the power of adaptability; he alone matches his lines, horizons, and figures with the stone colour of the monument, without offence and without abrupt changes. He alone charms, and, in the distant future, when years have rolled by, what is left of his works will always remain very grand and very fine.

One of the Paris monuments whose decoration is the most recent, is the new Opéra Comique. Its reconstruction, which dates back two years, permitted, it seems to us, an unity of treatment and a judicious distribution of the space to be pictorially ornamented. And yet, notwithstanding the selection of the prominent artists who took part in the ornamentation of the auditorium, the foyer, and the staircases, they do not appear to have brought themselves into touch with the special character of the building, or to have sufficiently concerned themselves about the surroundings, where, for a long time to come—providing the theatre suffer no fresh catastrophe—their work will find a permanent resting-place. An incompatibility of colour, for instance, is noticeable between the 'Fair of St. Laurent' of M. Gervex, which, taken by itself, is an agreeable contribution, and the frame of violet marble set off in gold in the grand foyer.

M. Maignan, who has decorated the greatest part of this foyer, and who is represented at the Decennial Exhibition by works of note, has, on the contrary, sought to effect a harmonious agreement with the architectural arrangements of the place. His ceiling and his panels do not dwarf the *salle*. The same may be said of M. Benjamin Constant, whose ceiling in the auditorium recedes in shining splendour to the stars and the deep blue of an evening sky. This ceiling is one of the finest and happiest conceptions of the master.

And yet we cannot help recalling that feast of the eye furnished by the marvellous ceiling of Besnard at the Paris Hotel de Ville. Nothing is better adapted to the *milieu* than this striking gamutof vivid colours, by which the very evening lights are made to play; and we regret that nothing similar has been added to the fiery steeds, gipsies and portraits sent by the artist to the Decennial Exhibition, because he is not done full justice to.

The decorative art also inspires M. Henri Martin, who, however, has produced works of a varied kind. Of all his contributions to the Decennial Exhibition his 'Sérénité' (reproduced here) brought him most admirers at the Salon of 1899, a summing-up, we venture to think, more graceful and to the point. Recumbent men and women, in a state of gold and purple, are devoutly contemplating the Muses, who, from between the trees, are soaring heavenward. Although the attitudes are somewhat artificial, this canvas breathes an air of delightful tranquility; the colouring is striking and the work has a peculiar charm about it, while the decorative idea is well carried out. In this connection it may be well to mention the ceiling of J. P. Laurens, executed for the city of Toulouse, called 'Toulouse *versus* Montfort,' representing a lion overthrown by a lamb. This work, which is rendered exquisitely poetic by the choirs of archangels, treated like the somewhat faded pages of a missal, and which well conveys the idea of distance and immateriality of the ideal ceiling, is slightly disfigured by the proportions and prominence of the lion. The sermon of 'Saint Jean Chrysostome' better characterises the unerring historical painter. The famous act of the monk fills the whole of this canvas of cold architecture, and dominates, from high above, the group of unfortunate artists who have devoted themselves to the interpretation of historical themes and deeds.

The Decennial Exhibition has made a selection from historial pictures, and it would be ungracious on our part to complain of this. This school has obtained largely at the annual Salons, and it has become more amusing than instructive to see artists, often without precise data as to events or archæology, limning afresh legendary scenes with a conviction which, fortunately, had nothing contagious about it. What they knew might suffice for illustration by a popular journal, where the details are drowned in printer's ink; but, spread out over several yards of canvas, their deficiency stood out palpably, and abundantly proved that the work of a faithful chronicler is not always and to everyone a smooth and thornless path. History calls for powerful interpretation, and, above all things, exacts respect for details of archæology, costume, gestures, and surroundings. The smallest print, the oldest narration, do more for the history of a country than the creations begotten many centuries later by an ill-prepared brain and brush.

Goupil, Braun & Co.

Les Convertis.
by P. A. J. Dagnan-Bouveret.

The Return from Church.
By C. Durant.

Contemporary history itself, uniting the elements of truth and interest, must be well told. It is from this period that M. Roll has borrowed the subject of his large canvas—of which we give a plate reproduction—'Laying the Foundation Stone of the Pont Alexandre III.' (commemorative souvenir in picture and sculpture). The President Félix Faure, the Empress of Russia, the Tsar, the President of the Council, the Minister for Foreign Affairs—all in full view—form a group as unofficial but familiar as it is possible to conceive. They strike the eye without on that account overweighting or obstructing the picture; surrounding them are young girls in white, carrying flowers, and the Diplomatic Corps, presenting a picturesque *ensemble*, brilliantly coloured. Here we have a canvas possessing the merit of truthfulness without being monotonous or banal. M. Roll has himself sculptured for his painting a frame of unusual richness, on which allegorical figures stand out in high relief, and a worthy complement it is to the work!

Despite the cold correctness we are pleased to reproach Detaille with, he has infused an epic thrill, as it were, into his painting, 'The Return from the Review of Chalons,' where, as the sun is setting midst the glittering of the cuirasses and sabres, we see the President's landau appear, the President being accompanied by the Tsar and Tsarina. It is the consecration of the mysterious Franco-Russian alliance, and here we have two contemporary canvases, that of Roll and that of Detaille, which will be of infinitely greater value to the history of France than the conceptions which may germinate, at the end of the next century, in the minds of artists lacking a subject, because they are the true portrayals of events and persons, which future artists would find it very difficult to reproduce.

What is conventionally called "genre" painting, ranging from the *scène vécue* to anecdote and the wildest fantasy, has considerably come nearer again to nature. There was a time when the Salon abounded with farces played by choristers, chimney-sweeps or small pastry-cooks. These lucubrations of the third order, at most capable of illustrating a few childish stories, appear to have given way to vigorous realities; and though there may be some who have tried to preserve, by pictorial reproduction, the particular fantasies which have gained them a most ephemeral notoriety, they have already fallen victims to their own mediocrity, and only deceive themselves. Popular education is gradually finding its way, thanks to the penetration of modern ideas, into the most humble quarters. This is the benefit, to a great extent, of lay instruction and of the essential rudiments it teaches. The young will become more and more capable, thanks also to industrial art, which is prodigiously developing, of distinguishing the true from the false with which they are surrounded. They already disdain sentimental romance, dear to so many inferior artists; sentimental romance, in fact, is much the same as the "genre" farces; it is far removed from the poetry which springs from woman, flowers, mountains, valleys, and the sea—as far indeed, as are the imitation bronzes, set out in the catalogues of the large novelty stores, from that expression of art for which the intellectual

The Rescue.
By A. P. Dumont.

Evening.
By L. Menard.

élite of France, ever on the increase, is so profoundly eager.

Of the "genre" which endures, and which may be welcomed without reserve, is 'Bretonnes au Pardon,' by Dagnan-Bouveret, and his 'Conscripts.' Both of these pictures are illustrated here. The 'Conscripts' is very easily understood, for here we see half-a-dozen young Frenchmen parading their village behind the tricolour and drum. All kinds of characters are represented and stations in life: to the left a strong fellow from the fields or from the butcher's bench. The next a youth whose brain appears to have absorbed most of his strength. In the middle a tall and cultivated young man gravely accepts the situation; while of the two others the one farthest off shows the only sign of temper. It is a scene we have not yet witnessed in Britain, and the Silver Streak may be thanked for our ability to avoid it.

The other picture by Dagnan-Bouveret, 'Bretonnes au Pardon,' was exhibited first in the annual Paris Salon of 1889, and, as M. Albert Wolff said at the time, this picture placed the painter definitely in the rank of the masters. Upon the grass behind the village church, the Brittany peasants are seated in a moment of repose. A silence full of religious feeling prevails, while one of the women reads a sheet telling of the glorious life of a saint. The others listen, as also do the two men standing behind. On every countenance may be read the state of the soul; one can divine the most secret movements of the mind, and, as it were, surprise the exaltation of their naive belief. One young Bretonne to the right of the reader appears as if transfigured, and her face, which is of rare beauty, gives in its calm emotion the suggestion of an adorable Madonna.

Then there is also the thrilling 'Rescue' of a crew in distress, by M. Dawant. This is one of the most characteristic of the modern French school, and we are glad to be able to reproduce this remarkable picture—a work which tells its own story of the heroism of the sea.

There is no painter who has been more curious to follow during the last years than M. Cottet. We recall his birth, about ten years ago, into the artistic world, signalised by seascapes, with reflected depths, and by his typical men and women of the sea-shore. His first works, which were captivating, were followed by others less promising, and imposing as is his somewhat sombre style, and real as is his strength, he does not seem to know himself. Howbeit, his 'Procession at Plougastel-Daoulas' reaches the most striking and genuine expression of his talent.

A few friends follow him into this new path. One of the most interesting is M. Lucien Simon, whose 'Struggles at Pen Marck' will remain a striking production. The study of gestures and faces is suggestive of M. Cottet. M. Lucien Simon enhances this with richness of outline, matter, and colouring. With him the verisimilitude of attitudes and horizons is more striking, owing, doubtless, to the breath and brightness of his atmospheres.

M. Duvent has struck a less accentuated, less individualistic, though more general note in his picture, reproduced on page 36, 'The Return from Church,' wherein the sadness of the ceremony and of the human faces is well preserved, and where we have a synthesis of the Breton mind. In the same way as "genre" painting, so has portraiture passed through a beneficial crisis. The firm, vigorously-drawn faces of M. Bonnat remind one of the faces of Humbert, the elegant and slender silhouettes of La Gandara, the noble and speaking figures of Aman Jean, and the fleeting visions of Carrière. These family souvenirs are very fine specimens of art. In fact, is not everything a portrait in Carrière's work, and can these shadows, with the attractive eyes, full of deep affection, be otherwise than a resemblance? No, they cannot differ much from reality—these popular masks turned towards the stage of a parish theatre.

A striking likeness also would appear to be M. Wery's 'Old Salt,' who, from the top of the cliff, is looking down on the little fishing village at his feet, bathed in the golden sunlight. M. Wery, who has only of late years revealed his genius, further exhibits a group of young girls coming from school along a road bordered by flowering furze. The head of each child is a masterful study, while the simplicity of surroundings, and the golden tufts fringing the road, convey a deep impression which many a landscape painter might envy.

As to landscapes, their name is legion, and we find them everywhere. Moreover, in daily life, where do we not see them? We do not know the young Miss who is not tempted to take away with her from her wanderings a rough sketch or water-colour, designed to keep alive in the memory of her family the countries where many pleasant hours have been spent. Take a turn outside Paris, and along every road and every river bank you will come across young people in wide-awake hats, velvet knickers, and long, flowing hair, with paint-boxes slung across their backs, meandering in quest of attractive scenery and fine light effects. The "environs" of Paris possess these attractions in such an eminent

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Bretonnes au Pardon.
By P. A. J. Dagnan-bouveret.

degree that those who burglarise villas appear, not so very long ago, to have chosen this convenient disguise, and so managed to convey in their boxes, in the guise of brushes, the all-important "jemmy." This band operated several weeks ago without in any way being disturbed.

In France we have cosmopolitan colonies of landscape painters, where, from morning till night, we see sticking up in field corners or from moors nothing but parasols and easels. Formerly it was Barbizon and the whole of the forest of Fontainebleau. Now, however, the woods are almost deserted for the shores of the Channel or the ocean. The knights of the brush, at certain seasons of the year, at Concarneau, Pont-Aven, and Huelgoat, could have positively formed battalions from among themselves. Art, so far, may not have gained much by this; but the joy of the colour-merchant has been full to the brim.

The net results of these colonies during the past few years has been a recrudescence of underwood, silvery rivers, waterlilies floating on stagnant water, boats reflected in the rippling bay, not to speak of innumerable *chemins creux* or "fantasies," inspired by nature.

A love of the open air is certainly very praiseworthy; but it should be noted that few of these young people, whether they belong to the School of Fine Arts, the Julian Academy, or any other school, have contrived to profit much by it.

The masters of the French school remain, for the end of this century, at any rate, Harpignies, whose reddish-brown fields expand peacefully and fertile under a bright sky; and Guillemet, whose speciality is the sombre clouds of industrial centres.

Next we have a mixture of seekers after the curious and the sincere: Pierre Lagarde, with his thatched cottages; Lucien Ménard (whose 'Evening' is reproduced here), with his pale and russet harmonies, eminently choice; Léon Joubert, who imparts to the banks of the Seine the poetic charm of his Breton temperament; and Dauchez and Simon, who discover along the banks of the Odet and the desolate wastes of Pen Marck wild scenes, full of mystery.

And, lastly, to come back to city life, Raffaelli has given to us corners of Paris, such as the Invalides, Notre Dame, the Champs Elysées, depicted in a grey and mauve atmosphere, all with characteristic skill.

Before leaving these vast galleries, where one experiences a sort of bewilderment in the presence of so many works of art, amongst which masterpieces are not rare, I have sought with longing for expanse, breeze, and a whiff of brine, the ocean, the vast and deep ocean, with its roaring waves and its horizons veiled in fleecy clouds, and it seemed to me that the grand expanses of sea had but few champions here.

In a far-off gallery altogether, where the Exhibition of the Century commences, I have found modest and small Pissaros and Claude Monets, which, where they are, look for all the world like poor relations who have had their seats allotted to them at the lower end of the table. Here I have been able, not without satisfaction, to gaze upon the deep blue, honestly depicted, with all the vigour of an independent and marvellously-gifted palette.

These pictures, too, pray remember, are by incomparable masters of French art, and if their disciples have not crossed the threshold of the official exhibition, their names are at least on everyone's lips.

ARMAND DAYOT.
Inspecteur des Beaux Arts.

La Lecture.
By E. Friant.

Main Entrance to the Grand Palais.

THE PALACES OF FINE ARTS.

THE GRAND PALAIS.

IT will be remembered that, entering the grounds of the Exhibition by the "Porte Monumentale," and reaching the Pont Alexandre III., it became necessary to leave for later consideration the two great Palaces of Fine Arts lying between the bridge and the Avenue des Champs Elysées.

If we had entered the Exhibition from the latter point, we should at once have asked the natural question: "Why was not the principal entrance situated here?" The answer, of course, is to be found in the fact that an important construction at either end of this magnificent perspective would have spoilt the general effect.

Here, from the "Avenue des Champs Elysées," a spectacle unquestionably without parallel is before us. The two great Palaces of Fine Arts, called officially the "Grand Palais" and the "Petit Palais," are edifices worthy in every respect of the great occasion which has called them forth, and of the great nation of artists which has created them.

Opinions will naturally vary as to the relative artistic merits of the two buildings, but, remembering the adage that "comparisons are odious," we may with greater advantage dwell upon the many and obvious merits of each. And, first, let us not forget that the great problem of harmonising the two has had here again to be grappled with, and has been successfully solved, and we cannot but admit that the picture presented to us from this, possibly the most important point in the whole Exhibition, is a veritable triumph.

To the visitor who has come to Paris, not to see "side-shows" and "bazaars," but to note the artistic progress of France, this glorious revelation of her power will give full and lasting satisfaction.

It is indeed undoubtedly true that between the "Champs Elysées" and the "Quai d'Orsay" we have material for artistic appreciation such as has not been presented at *any* previous International Exhibition. Fortunately, too, we have the satisfaction of knowing that these Palaces of Fine Arts and the great bridge connecting them with the rest of the Exhibition belong to the State, and are *permanent* additions to the architectural glories of Paris. Both in the grand lines of their entirety and in their minutest details, these works are filled with that true artistic feeling which to see is to admire and even to reverence.

The "Grand Palais des Beaux Arts," designed by M.M. Deglane, Louvet and Thomas, is erected on a site the shape of which presented many formidable difficulties. This site, of extremely irregular form, lay between the Avenue Nicolas II. and the Avenue d'Antin, and between the Cours la Reine and the Champs Elysées. The Avenue Nicolas II. not being exactly parallel with the Avenue d'Antin, this irregularity necessitated great care in arranging the plan of the building. This difficulty has been most skilfully overcome.

But let us turn to the main features of the Palace as we now see it. It is to be feared that the great majority of visitors will not profit by an inspection of the parts of the Grand Palais lying away from the Avenue Nicolas II. They are, however, equally worthy

The Petit Palais.

Details of Central Entrance to the Grand Palais.

The Grand Palais from the Entrance on the Champs Elysées.

Main Entrance to the Petit Palais.

of most careful study. Indeed, it is obviously impossible to form even an approximate idea of the completeness of this magnificent building without studying it as suggested. But within the limits of the present notice we must content ourselves with commenting only on those parts of which we are able to give illustrations.

That part of the Grand Palais which faces the Avenue Nicolas II. has been designed by M. Deglane. Criticism has been heard to the effect that this façade is overladen with detail, but the charge, we cannot but think, is quite unjustified. The dignity of the whole is unquestionable, and *that* being assured, we can scarcely find an excuse for the criticism that there is here too much elaboration. On the contrary, it seems to us that almost without exception the details of the building are in strict keeping with the character of the general design, and take their proper place as decoration.

The stately façade of the part of the Grand Palais fronting upon the Avenue Nicolas II. consists of a peristyle of columns in the manner of Louis XVI. or of the middle of the eighteenth century. These columns are richly decorated with wreaths of oak and laurel, and at intervals groups of sculpture give relief to the long perspective. The central entrance to the Palais consists of three great arches, each divided by double columns, at the bases of which are four statues representing "Architecture," "Painting," "Sculpture," and "Music." On either side of this great entrance are important colossal groups by MM. Gasq and Boucher. These groups are at the bases of the great motives of architecture flanking the entrance, and these are surmounted at a great height by sculptural efforts of great artistic excellence.

The visitor to this part of the Exhibition who has previously noted the somewhat florid edifices on the further side of the Seine, will be forcibly struck with the contrast between them and those at present under consideration.

And it must be conceded that the lesson is a valuable one.

Here, in the case of the Art Palaces, colour and form are kept strictly within the bounds of the higher taste in such matters, with the result that in this very reserve we find the more lasting satisfaction. We have said that this reserve is noticeable both in colour and form. It is certainly applicable to the very beautiful decorative frieze in mosaic running along the whole length of this façade. The designer, M. Edouard Fournier, is to be congratulated on a really remarkable achievement. The colour scheme consists in a most harmonious arrangement in reds, yellows, greens, and blues, gold being used with discretion and judgment.

Perhaps the best point of view from which to obtain a correct impression of this part of the Grand Palais, is from the steps leading up to the corresponding entrance to the Petit Palais. And from this point, many criticisms

The Petit Palais.

Group of Sculpture before the Petit Palais.
By M. Convers.

are passed upon the appearance of the circular glass and iron span of the roofing. And perhaps, if there is room for criticism, it is on this point. One must remember, however, the great difficulties presented by the problem of the internal lighting of so vast a space, a problem which is of the utmost importance in a building which is to contain works of fine art. Moreover, it may be truthfully stated that, except from this particular point of view, the defect, if defect it be, is not noticeable in the favourable impression created by the building as a whole.

It is not too much to say that the Grand Palais, on the artistic merit of which so much depended, is a triumphant success, and that it will add to the just renown of the French architects of the close of the nineteenth century.

THE PETIT PALAIS.

SMALL only by comparison with the Grand Palais, this beautiful building is almost of equal importance in creating an impression of the artistic success of the Exhibition. Its site being a more promising one than that of the Grand Palais, this advantage has been seized upon and used to good purpose by the architect, M. Girault.

The main front of the Petit Palais, facing the Avenue Nicolas II., consists, broadly speaking, of a series of thirty-two Ionic columns, leading up to a grand entrance arched in semi-circular form. This entrance conducts us into the great central hall, which, viewed from the exterior, is seen to be surmounted by a dome of extremely fine proportions. Pavilions of harmonious lines terminate the main façade. These terminal pavilions at either end take the form of large bays, each consisting of three windows, separated by columns. Fine motives of decorative sculpture crown these bays, and contribute materially to the beauty of the composition.

Seven arched windows of symmetrical proportions connect the main front with the posterior façade. Domed pavilions terminate at either end this part of the Palais. This posterior portion of the building is, as in the case of the Grand Palais, well worth careful study, but we must confine ourselves for the present to a consideration of that part of the building which will come under the notice of every visitor.

Returning, therefore, to the Main Front, we may notice that the general lines of the building are extremely simple, and this fact undoubtedly enables the Petit Palais, although so inferior in actual size to the Grand Palais, to hold its own in point of dignity against its giant neighbour. These simple and dignified lines give a sense of size to the lesser building, which is of the very first importance in such a case.

The Ionic columns are severe almost to an extreme, but they are in strict keeping with the general lines of the architecture, and contrast admirably with its decorative features.

Amongst these latter is to be especially noted the fine sculptured frieze in high relief which runs along the entire length of the main front.

The great flights of stone steps leading up to the main entrance enhance the dignity of this fine approach, and the superb groups of sculpture by MM. Convers and Ferrary give a completeness to this entrance not excelled by anything in the Exhibition.

Group of Sculpture before the Petit Palais.
By M. Ferrary.

Colonnade and Courtyard of the Petit Palais.

Before leaving this part of the building, let us note the wonderful metal work used here. Indeed, the whole of the Petit Palais is extremely rich in this respect, the metal work being of an order altogether exceptional both in purity of design and quality of workmanship.

Colour has been but sparingly used in the decoration of this part of the Palais, but fine metal work, and here and there gilding, has been used with taste to emphasize points of importance.

The great central arch of the main entrance is surmounted by a magnificent lunette in high relief by Juyalbert, other decorative features being winged figures with wreaths proclaiming the triumphs of painting and sculpture.

Passing now through this entrance we note the beautiful lines of the interior. Here are to be placed art treasures showing the History and Progress of French Art, from the earliest historical times to the end of the eighteenth century.

But a glimpse of the attractions of the courtyard beyond takes us once more into the sunshine, and here a picture, attractive in the extreme, lies before us.

A semi-circular colonnade of marble columns of beautiful colour, and festooned with garlands of gilded bronze, support a roof, the balustrade of which is decorated with gilded sculptures. The panelling of the walls of this semi-circular corridor are composed of marbles of varied colour and texture, arranged to produce a wonderful harmony. The floor is composed of designs in mosaic.

The courtyard itself is laid out with the greatest taste. Fountains play here amongst flowers and shrubs. The basins of the fountains are, above the water-line, decorated in mosaic. The colour scheme is very rich, blues and greens, with gold, predominating. Indeed, it seems that the reserve maintained in respect of colour, in the front facing the avenue, has had here the effect of reaction, and the architect has been inclined to show that, in its proper place, the warmth and wealth of colour may be used unsparingly.

Before leaving this courtyard we may note the design of the entrance to the central vestibule.

Though naturally less ambitious than the main entrance, it is, none the less, a beautiful and artistic work. Indeed, he would be a captious critic who could find serious fault in any part of this fine building, every detail of which appears to us to be of the best and finest.

The architect has given us a work which took the jury by storm at the time of the competition, and which now fills the public with delight and admiration. To M. Girault, and the sculptors and decorators concerned, must be given the credit of producing in the Petit Palais a work worthy to be the home of the Historic Exhibit of French Art.

Entrance to the Petit Palais from the Courtyard in the rear of building.

Returning now to the Avenue Nicolas II., let us briefly review the impression of the whole. The Grand Palais is a work the stupendous *magnitude* of which must not be overlooked. It may have, in minor details, defects inseparable from such a gigantic undertaking, but, by the unbiassed spectator, these will be forgotten in profound admiration for the great achievement as a whole. Stately and dignified, yet richly and even elaborately ornamented, the Grand Palais is a building in all respects fitted to contain those treasures of nineteenth century art which are to be displayed here during this year of the Great Exhibition, and when that great display is past, the Grand Palais will be a permanent monument worthy to commemorate the event.

In the case of the Petit Palais, words of no less unstinting praise may be truthfully written. Its wonderful simplicity, which never approaches monotony, its wealth of beautiful detail, its exquisite inner court, designed with such consummate taste; these are characteristics which give to the Petit Palais "a right to one of the highest places in the artistic judgment of the art-loving public."

Leaving, then, these two great structures, let us concede that, in its most important feature, the Palaces of the Fine Arts, the Exhibition of 1900 has reached a point of artistic excellence in advance of anything yet attained in modern Europe. HERBERT E. BUTLER.

ROYAL AS

THE PONT ALEXANDRE III.

THE first stone of this superb bridge was laid by the Emperor Nicholas II. of Russia, with great pomp and ceremony, on the 7th of October, 1896. Its name, "Le Pont Alexandre III.," was given to it by a decree issued on the 4th of the same month.

Since that time, curiosity has constantly centred in the progress of the work, but it was not until the opening of the Exhibition by President Loubet on April 14th, 1900, that this curiosity was set at rest, and the public assured that the bridge, so important as a part of the Exhibition, and as an additional and much-needed means of communication between the two banks of the Seine, was a complete and conspicuous success.

As it appears now, spanning the river with a single majestic arch, with its great width of road and footway, its four imposing corner columns and its parapets and candelabra of metal work of tasteful design, the Pont Alexandre III. is a work to be profoundly admired and earnestly studied.

Figure at base of one of the columns of the Bridge.

And, by the public, one thing will certainly be noted, namely, that the bridge has a wonderful quality of richness and fulness of colour. The bronze and metal work glow, the gilding shines, the white stone almost dazzles with its purity. At the four corners of the bridge, the decorative candelabra in greenish bronze add just the note of contrast of colour required.

Especially will all this be felt by ourselves as a nation. How, under our own grey skies, can we in London, or in any of our great cities, hope to produce such an effect?

Decorative Sculpture of the Cours la Reine Approach to the Pont Alexandre III.

Decorative Sculpture of the Quai d'Orsay Approach to the Pont Alexandre III.

The Pont Alexandre III, from the Quai d'Orsay

But in dwelling thus on the more superficial, or perhaps one may say more accidental, side of the matter in hand, we are perhaps forgetting for a moment the more serious claims of the bridge as an architectural and engineering triumph.

And let us not forget that the conditions which had to be considered by these gentlemen were formidable and complicated. They had to solve a problem, the factors of which were of the greatest importance.

First. The height of the centre of the arch spanning the river had to be sufficiently great to enable the traffic passing beneath the bridge to remain unimperilled.

Second. This elevation had in no way to interfere with the Grand Perspective of the Esplanade des Invalides, particularly during the Exhibition of 1900, and presumably not less so after the close of that Exhibition.

As far as the public is able to judge, both these difficulties have been successfully overcome, and MM. Cassien Bernard and G. Cousin, the architects, are to be cordially congratulated.

Candelabra and Decorative Bronzes on the Pont Alexandre III.

But let us now examine the bridge from the point of view of the visitor to the Exhibition.

We leave the Art Palaces with reluctance, but in crossing the grand and imposing space between the Palaces and the bridge, we soon lose such regretful sentiments in the contemplation of further marvels.

Can one imagine a more imposing sight than the entrance to this bridge, now that it is really completed? The towering columns, surmounted by their giant equestrian groups, the sculptured lions, wreathed in flowers and led by children, the bronze candelabra, round the bases of which dance figures of Cupid-like boys, with strange fishes and sea monsters at their feet, the long perspective of the lamps on the parapet, leading the eye towards the domes and minarets of the Esplanade des Invalides, all these details of the wonderful picture arrest our attention and call forth our admiration.

But let us now pass on to the centre of the bridge, and, looking back, notice the fine view of the Grand Palais to be obtained from this point.

Then let us glance down the river towards the Rue

Candelabra and Decorative Bronzes on the Pont Alexandre III.

des Nations, and again in the other direction towards the Pont de la Concorde and the Porte Monumentale. Here on every hand we have pictures of the Exhibition to be remembered and cherished, and we must concede that if the Pont Alexandre III. had fulfilled no other condition, it will have enabled millions, in this year 1900, to obtain its most impressive views of the Exhibition.

One of the principal decorative features of the bridge must now be noticed, although it cannot, from this point, be properly studied.

This is the imposing design in wrought bronze and iron which crowns the centre of the great arch. It can, naturally, be only studied properly from the quays or from the river beneath.

It consists of a great central shield, supported on either side by colossal figures of river goddesses.

In this connection it may be mentioned that the decorative features

An approach to the Pont Alexandre III. from the Quays.

The Grand Palais des Beaux Arts from the Pont Alexandre III.

of the bridge are throughout in strict keeping with the nature of the structure to be beautified.

Natural objects belonging to the element of water are used everywhere. Fishes of various kinds, shells, sea monsters, and marine vegetation, together with the forms of life characteristic of lake and river, are all pressed into the artist's service. The bulrush, with its beautiful outline, is used, for instance, throughout the length of the bridge in the shape of the incandescent lamps.

In all these details we find consistency, and are bound to admire the taste with which they have been used. Completeness, in small things as in large, has been the object held in view by all concerned in the production of this wonderful work. Minor details, perhaps unobserved by the crowd, have been finished in the same spirit of artistic devotion as has been shown in the bridge's more prominent features. Nothing has been shirked or neglected as unimportant. Naturally, we have a result which cannot but be a lasting pleasure to the art-lover.

Before leaving the bridge, let us observe particularly the four fine statues which decorate its four angles. These represent France in the Middle Ages, Modern France, France of the Renaissance, and France of the period of Louis XIV. The sculptors are MM. Lenoir, Michel, Contan, and Marqueste.

Finally, we must not overlook the approaches to the bridge from the quays. These again show the same broad and simple treatment of masses and refined and delicate attention to detail.

By a happy idea, these quays during the Exposition will be converted into fruit gardens, which just now are in the perfection of their blossom-time, and will throughout the Exposition make a charming foreground to the pictures of the bridge as seen from their midst.

What, then, in brief, is the impression left by our inspection of the Pont Alexandre III.?

Surely it is that, in France, engineer, architect, sculptor and metal worker are able to work harmoniously together towards one great end, with such results as we see before us.

In England we have engineers of the first rank, architects no less conspicuous for their achievements, sculptors earnest and capable, metal workers whose individual performances are second to none. But where do we see all these uniting to produce great works of public utility, at least on such a scale as in the case of the "Pont Alexandre III."?

HERBERT E. BUTLER.

One of the Lions decorating the Pont Alexandre III

"La Glorification de la Charité."
By P. Aubé.

ORFÉVRERIE AND SCULPTURE. BY MONSIEUR P. AUBÉ.

MONSIEUR P. AUBÉ, the great designer whose work we are here able to illustrate, shows in the Exhibition a magnificent "Surtout de Table," in silver and rock-crystal. This work is a commission from the State. The subject chosen is "France inviting Russia to visit her Capital." The latter is represented by the Ship of the Ville de Paris. Commerce, and the Arts and Sciences, are at the oars. The Five Parts of the World are present at the apotheosis. The "Ville de Paris" is supported on a wave composed of rock-crystal.

This great "Surtout de Table" is remarkable not only for its masterly design but for the exceptional means employed on its execution.

M. Aubé also exhibits a model of the "Fronton," with which he has decorated the house of the Comtesse de Castellane, in the Rue Pierre Charron. This beautiful relief embodies the sentiments which gather round the memories of the victims of the fire at the "Bazar de la Charité." The Comtesse de Castellane will always be gratefully remembered in Paris for her great efforts to relieve the sufferers by that historic catastrophe.

Sketch for "France inviting Russia to visit her Capital."
By P. Aubé.

M. Aubé's noble work is entitled "La Glorification de la Charité." It is a lunette in high relief, representing Charity sheltering in her embrace orphaned and helpless children. Rays of glory form a background to the central group, while attendant angels hover on either side.

The work is conceived in the reverent spirit which the subject calls for. Moreover, it is executed with marvellous technical completeness.

Such work has always been rare, and is especially so in the present day. Too high a tribute of praise can scarcely be given to the sculptor.

ENGLISH SILVER WARE. BY MESSRS. MAPPIN BROTHERS.

It is pleasant to encounter an exhibit of such high quality as that which Messrs. Mappin Brothers, of Regent Street, London, have sent to the Exhibition.

Their work shows individuality and originality in design, and careful skill in execution. Particularly let us mention the beautiful bowl handsomely chased in high relief, the flower vases illustrating the new process in etched silver, and the solid silver gilt afternoon tea set exhibited here. The last-named is richly engraved, the china cups being inlaid with silver gilt. The set is completed with a fine, hand-pierced, silver-gilt tray.

Scent Bottle.

Another exhibit here of fine design and workmanship, less suitable for illustration, but nevertheless of great artistic merit, is the Exhibition Dressing Case, on which Messrs. Mappin Brothers have expended the most lavish care.

We also show illustrations of an extremely fine English Pump Scent Bottle and Claret Jug. All these will repay careful attention and are deserving of high praise.

Claret Jug.

Tea Service.

BURSLEM POTTERY. BY MESSRS. DOULTON.

THE place of honour in the Burslem exhibit should undoubtedly be given to the Diana Vase. This fine piece approaches nearly five feet in height, and is formed of a special clay and glaze made by Messrs. Doulton to enable it to resist the many burnings to be undergone in its production and decoration. Modelled by Charles Noke in the style of the most exuberantly effective period of the Renaissance, it has on each side a large panel painted in the characteristic manner of the English School, by George White and F. J. Hancock, representing Eurydice and Orpheus, and again Orpheus enchanting the wild denizens of the rock and forest. It is richly embellished in various metals upon an embossed ivory-like surface, by H. Skinner, and is in every way a magnificent example and a veritable *tour de force* of the potter's art.

Some minor exhibits.

The Love Vase is a fine example of Mr. Noke's facile modelling, and portrays frolicsome Cupids upon the handles and cover, with figures of a disconsolate Benedict and Rosalind seated upon the plinth of the Pedestal. On the body of this delightful surprise in Ceramics is 'Venus rising from the Sea,' treated with wonderfully tender feeling by George White.

A number of vases and plaques, painted by Sutton and White, are splendid examples of Doulton's Burslem Pottery and gems of Ceramic Art, and will repay more than a second glance into their individual methods and harmonies.

Diana Vase.

Modelled by Chas. Noke.

Love Vase.

Design by Mr. Wareham.

Design by Mr. Daly.

Design by Mr. Wareham.

SOME NEW DESIGNS AND METHODS IN ROOKWOOD.

GRUEBY FAÏENCE.

THE originality and versatility of our cousins across the Atlantic are proverbial, and these qualities are serving them to good purpose in their progress in Art matters.

The exhibit of the Rookwood Pottery Company is an example in point. A few years ago Rookwood was almost an unknown product, and THE ART JOURNAL for 1897 (p. 341) was one of the first to note its artistic possibilities. To-day, no European collection would be considered complete without examples of this wonderful ware.

Not content with their laurels already won, the Company are continually making fresh departures. Not so much in the matter of fanciful shapes. It is now recognised that there are comparatively narrow limits which bound good taste in this direction, but in the field of *method* in decoration there is a boundless horizon.

The Rookwood Company's latest departure is in the direction of application of metals to their works, and some wonderfully artistic results have been arrived at. In our illustrations, the 'Mistletoe,' and 'Sea-horses,' the artist, Mr. Wareham, has achieved a remarkable success. The bronze decorations are extremely beautiful.

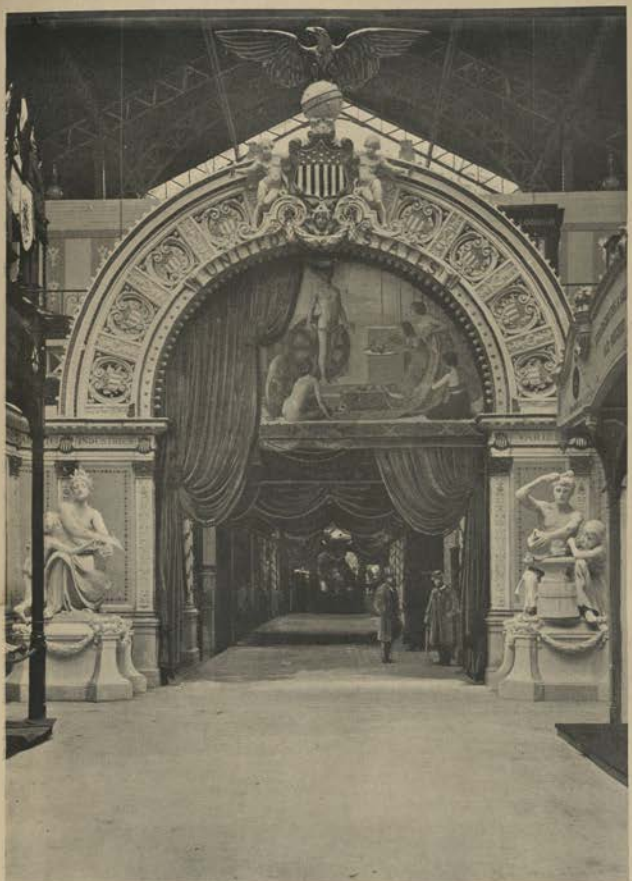
The group by Mr. Daly shows his mastery over simple forms and colours.

Grueby Ware.

WE note the fine and dignified examples of Faïence shown by this firm with great pleasure. Within their self-imposed limits of colour, they have produced works of great simplicity in form, which are in the best taste. The beauty of most of these forms is unquestionable, and those selected for illustration being, we hope, typical, will give some idea of the merit of these productions.

We predict a still further popularity for work on such sound lines.

Grueby Ware.



One of the main entrances to the United States Section in the Palais des Industries Diverses, Esplanade des Invalides.

ROYAL COPENHAGEN PORCELAIN MANVFACTORY

ONE of the principal attractions in the Danish section is undoubtedly the magnificent display by the above-mentioned manufactory.

The cool greys and blues, and quiet tints generally, are a relief from so much that is gaudy in colour in neighbouring sections. We may always look for really artistic work by "The Royal Copenhagen," and in the present case we are not disappointed.

The illustrations will show some examples of the work, but, among so much that is beautiful, it is difficult to select really typical examples.

The hard porcelain, decorated under glaze in "Grand Fen," produces important and rich results of great depth; and the simple and graceful designs, combined with this quality of depth, give a unique charm to the ware.

The manufactory also exhibits a collection of modelled animals which are wonderful examples of skill in this direction.

Especial attention shoud be given to the group "The Wave and the Coast," made by M. Lundberg and Professor Arnold Krog. The former has modelled the figures, the latter, the bowl formed by the wave. Mr. V. Engelhardt, the chemist connected with the factory, has developed in this bowl some of his wonderful crystals. Altogether the exhibit is of the highest interest.

The Grand Entrance to the Danish Section of the Palais des Industries Diverse, Esplanade des Invalides.

Frieze designed by M. Lameire, representing the "Four Rivers of the Terrestrial Paradise."

CHURCH DECORATION AT THE EXHIBITION.

Some of the Designs by M. Charles Lameire.

These designs, of great originality and artistic excellence, were ordered by M. Schilizzi, a Greek gentleman, to beautify the Cupola of the Greek Chapel of the Rue Bizet, Paris.

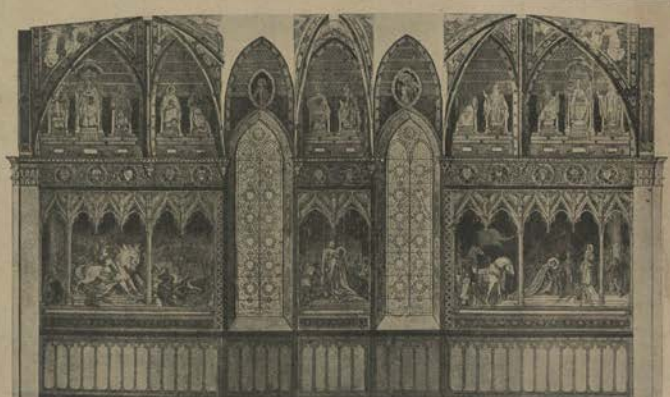
M. Schilizzi wished, in giving this commission, to perpetuate the memory of his mother, a great lover of Paris. The object chosen is "The Pentecost." The decoration, as a whole, has an extremely fine effect; but we must content ourselves with illustrating those parts which lend themselves most easily to black and white reproduction.

The headpiece above is part of the frieze encircling the lower part of the dome, and representing the "Four Rivers of the Terrestrial Paradise."

The central illustration shows one of the angels designed by M. Lameire to decorate the little Cupola of the Royal Oratory of the Chapel.

Our concluding illustration shows a part of the design for the whole of the Chapel of Saint Louis, in the Cathedral of Lorette, Italy, on which great work M. Lameire has been engaged for several years.

There are many other fine things by the same artist exhibited in this class, which may be studied with great advantage.



Design by M. Lameire for the Chapel of Saint Louis, in the Cathedral of Lorette, Italy.

By permission of Captain J. Audley Harvey, owner of the Picture and Copyright.

"They were the first, that ever burst,
Into that Silent Sea."
By J. M. Swan, A.R.A.

MODERN BRITISH PICTURES AT THE PARIS EXHIBITION.

FOR several reasons, which it is unnecessary to mention here, the collection of Modern British Pictures at the Paris Exhibition was anticipated with some uneasiness, and many predicted a show which would be unrepresentative and unworthy of the British artists of the modern school. The result has proved that these pessimistic prophecies were not altogether wrong, and while the Committee are to be congratulated on having brought together a collection of works which compares favourably with those of the other schools seen in the Grand Palais des Beaux Arts, it is scarcely one which can be considered representative of British Art of the last decade. It must be admitted also, in looking through the catalogue, that we miss one or two names familiar to us at Burlington House. But happily they are very few; and when we remember that such men as Sargent and Abbey, two of the most popular of our present-day Academy exhibitors, Whistler, George Hitchcock, and Mark Fisher, are not qualified to show in this section, but are represented in the United States galleries, we shall find that there are few wanting whose pictures are associated with the more important London exhibitions.

One of the first questions naturally asked is, How does this collection compare with those of the Continental Schools to be seen in the other sections of the Grand Palais? This question is somewhat difficult to answer, and we can only say that, after visiting the numerous galleries containing the foreign works, we return to the British pictures with a feeling of relief, and in their quiet restfulness, and one might say dignity, we find that repose and calm which are so pleasing to the eye.

In view of the Royal Academy Exhibitions of the last few summers, this statement may appear somewhat remarkable, for there have been many outcries

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The Ford.
By Bertram Priestman.

A Children's Picnic.
By S. Melton Fisher.

against the colour splashes which have been hung on the walls of Burlington House, and nearly all the paintings seen in the English rooms at the Grand Palais have appeared in the Academies of the past ten years. It is, however, none the less true that, compared with the other schools, the British pictures at the Paris Exhibition produce a restful and satisfying effect which is pleasing to the tired visitor at the Exhibition.

In accordance with the regulations laid down by the French authorities, only works executed subsequent to May, 1889, have been included in the Exhibition, and we understand that some little difficulty arose in connection with Millais' 'Old Garden,' which was commenced in 1888, and was only finished just in time for the Royal Academy Exhibition of 1889.

The Collection is sadly interesting in the fact that it brings home to us the losses which British Art has sustained during those ten years. Amongst the deceased artists who are represented appear such illustrious names as those of Lord Leighton, of Sir John Millais, of Sir Edward Burne-Jones, of John Pettie, and of Albert Moore, but it is gratifying to find that all

In the collection of Vernon Wethered, Esq.

Turning the Plough.
By George Clausen, A.R.A.

Little Speedwell's Darling Blue. *By Sir J. E. Millais, Bart., P.R.A.*
From the painting in the collection of W. H. Lever, Esq.

By permission of Messrs. Thos. Agnew & Sons.

In the Cotswolds.
By Alfred East, A.R.A.

these men are represented by works worthy of their great reputations.

Lord Leighton's 'Hit,' which we reproduce, is one of his smaller pictures, but it attracts by its freshness and the somewhat original rendering of the subject. A father is teaching his little boy to shoot with the bow and arrow. The child, with the aid of his father, has just let fly the arrow, and both watch for the result, which is apparently successful, judging by the expression on the face of the boy. Apart from the flesh tints which Leighton always painted with such beautiful effect, the work in the skin thrown over the loins of the man is very fine. Besides this charming picture, Leighton is represented by 'The Return of Persephone to the Earth' and 'Rizpah,' both of them too well known to require description in this article.

In 'Little Speedwell's Darling Blue' (named after the familiar line in Tennyson's "In Memoriam"), which we have been permitted to reproduce in this article, we have one of those charming studies of children which did more to gain for Millais his great popularity than any of the other styles which he adopted. The subject is simplicity itself. It reminds one of Sir Joshua Reynolds' 'Age of Innocence,' and as a study of English childhood it is difficult to imagine anything more beautiful. The white dress, the brown hair, the blue flowers in the child's hand, and the bunch

Morning, Isle of Arran.
By J. MacWhirter, R.A.

By permission of the Berlin Photographic Company, 133, New Bond Street, London, W.

Spring.
By Sir L. Alma Tadema, R.A.

By permission of the Publishers of "Black and White."

The Eleventh Hour.
By J. H. Lorimer, R.S.A.

of wild-flowers at her side, form as pleasing a picture as one could wish to see. The other two works by Millais at the Exhibition are 'The Old Garden' and the 'Portrait of John Hare, Esq.' The former, which is hung in one of the most prominent positions in the galleries, has been much admired for the dignified rendering of the simple subject. In this old garden no figures mar the stillness; only a spade resting against the hedge betokens a day's labour done. In this restful canvas the artist shows us once more how versatile his genius was.

One of the most striking pictures in the Exhibition is Mr. Arthur Hacker's 'Cloister or the World,' which we give as an extra plate. The interest of the picture chiefly centres upon the figure of the young nun in the foreground. The suppliant attitude and the earnestness of expression depicted upon her features graphically afford a key to the situation. While walking within the seclusion of the convent garden, the quiet and calm of her holy calling have suddenly been disturbed by an enticing, alluring vision of the outer world as evidenced by the appearance of the siren-like figure on the right, and the insidiousness of the vision has apparently revealed to her the futility of dependence upon human aid alone. For, on the very spot where seemingly the temptation occurred, she sinks upon her knees, and, feverishly clasping her rosary to her breast, with her open breviary at her feet, she invokes the help and assistance of a divine power. The figure of the angel on the left holding the symbol of Purity and Peace clearly indicates with what result the momentary struggle is likely to end. In this picture Mr. Hacker has given us a

Placing the Guns. By John Charlton.
By permission of Mr. Arthur Lucas, 36, Baker Street, W., owner of the Copyright and Publisher of the Large Etching.

Bonlter's Lock.

By E. J. Gregory, R.A., P.R.I.

By permission of Charles J. Galleway, Esq., the owner of the Picture and Copyright.

Portrait of Sir David Stewart, Lord Provost of Aberdeen (1889-1895).
By W. Q. Orchardson, R.A.

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1900

"*Hil.*"
By Lord Leighton, P.R.A.
1

Gossip.
By Frank Bramley, A.R.A.

wonderful conception of the "powers of good and evil."

As a painter of animals Mr. J. M. Swan has few rivals, and in his 'Polar Bears Swimming,' which forms a head-piece to this article, we see him at his best. One almost feels the movement of the heavy beasts as they glide through the icy waters, so well has the artist caught the spirit of his subject. Another clever animal subject is shown by Mr. Briton Riviere. The picture is entitled 'Faithful unto Death,' and depicts a lioness licking the wounds of a lion as he lies struggling with death.

A very pleasing picture is Mr. Melton Fisher's 'Children's Picnic,' which we give here. There is no tale to tell save that of childhood's happy days. The arrangement is good, and in spite of the many colours, which the artist has kept low in tone, the result is harmonious.

Mr. Clausen's 'Turning the Plough,' which we next illustrate, is one of the best things the artist has done. The pose of the boy and the horses is natural, though the arrangement looks quaint. The subject has often been treated before, but Mr. Clausen gives us here quite a fresh rendering of it.

Mr. Alfred East contributes a charming landscape entitled 'In the Cotswolds,' which we illustrate. The strong sunset effects in the background, the brown autumn tints on the trees, and the goats in the foreground, make up a delightful piece of colouring. Beau-

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Defendant and Counsel.
By W. F. Yeames, R.A.

Ireland.
By Colin Hunter, A.R.A.

tiful as Mr. East's landscapes have been, we do not think we have seen any to surpass this work.

Other pleasing landscapes are Mr. MacWhirter's 'Isle of Arran,' which we illustrate here, and Mr. Leader's 'Timber Waggon' and 'Wet Roadside.'

That one of the medals of honour for oil-paintings in the Fine Art Section of the Exhibition should have been awarded to Sir Laurence Alma-Tadema is not surprising, for seldom has this artist been seen to greater advantage than in his important work 'Spring,' reproduced on page 69. The picture, which appeared in the Royal Academy Exhibition of 1895, shows a crowd of singing maidens and children, bedecked with flowers and gay garments, making their way through a white marble temple. Some of them are carrying flowers, which they strew about the ground, while others are playing musical instruments. Behind this festive throng come the men with the tall standards of the gods. On the roof and in the marble galleries of the temple stand the spectators, whose garments are not less gorgeous than those in the procession. They, too, hold flowers in their hands, which they scatter among the happy train. Sir Laurence has executed the moving draperies of faint lilac, grey and white, in his own exquisite style, while the flowers give the brilliant colouring and brightness to the scene. The painting of the marble shows all the artist's usual skilful treatment.

Mr. Orchardson is the other recipient of a medal of honour. He is represented by his two well-known portraits, Sir Walter Gilbey and Sir David Stewart. The latter is one of the finest works in the Exhibition, and French artists have been generous in their praise of it. The portrait (of which we give a full-page reproduction) hangs in a good position. The artist is certainly fortunate in his sitter, a splendid specimen of our race, and he has produced a canvas which for dignified and masterly treatment he is not likely to surpass.

Mr. G. F. Watts sends three portraits—'Miss Dorothy MacCullum,' 'Lady Trowbridge,' 'George Meredith, Esq.,' besides his landscape 'A View of Naples' and his 'Idle Child of Fancy.' Unfortunately, they are not all very well hung.

Other fine portraits are Mr. C. H. Shannon's 'Man in the Black Shirt,' Sir George Reid's 'Professor Mitchell,' while Mr. Ralph Peacock's charming portrait of a lady dancing, which appeared as an extra plate in this Journal last year, excels in the gracefulness of form and the treatment of the accessories.

Mr. Marcus Stone's 'Sailor's Sweetheart' is too well known to need description here. It is painted in the artist's usual finished and popular style.

We give as a full-page reproduction Mr. Gregory's 'Boulter's Lock.' This large canvas, so full of life and colour that it is almost bewildering, shows infinite pains and care in the treatment of all the details. The scene is one familiar to up-river folks, and may be witnessed on any fine Sunday afternoon in the summer. The motley flotilla swarms out of the lock as the gates open, each boat anxious to be the first away, as is seen by the energy displayed by the single occupant of the punt and by the fair paddler in the canoe. Mr. Gregory has shown much skill in the treatment of his subject—a subject which few artists would care to attempt.

Mr. Lorimer's 'Eleventh Hour' and Mr. Yeames' 'Defendant and Counsel'—both reproduced here—are full of dramatic interest. Each subject is such as appeals to certain popular taste, for the stories they have to tell are easily grasped. In 'The Eleventh Hour' we have the expectant bride who lingers at the last minute to battle with the fears and hopes that will rise at this all-important moment in a woman's existence. In Mr. Yeames' picture (which originally appeared in *The Graphic*) we see a young wife consulting her lawyer, evidently in a matrimonial action, and the counsel has put a very pointed question which the fair defendant answers with some hesitation and difficulty. 'Phyllis is my only joy,' reproduced opposite, is another popular subject, though we should have liked it better had Mr. Seymour Lucas shown us something of the lady's face.

Mr. John Charlton sends one of the few military subjects to be seen in the collection. It is called 'Placing the Guns,' and shows a field-gun being brought suddenly to a halt at the top of a slope, where the drivers have much difficulty in reining in their horses. As will be seen in our reproduction, Mr. Charlton has treated the horses in his usual clever manner.

Mr. Frank Bramley's 'Gossip,' shown here, will appeal

By permission of Messrs. Thos. Agnew & Sons.

"Phyllis is my only joy."
By Seymour Lucas, R.A.

to the large public which likes to see cottage-life depicted on canvas. Seated by a table, an old dame is relating the latest bit of scandal from the village, while her listeners, two more old cronies and a young girl who stands by her side, attend with much interest and wonder. The simple country scene is treated in Mr. Bramley's original style, with which we are now so familiar.

In Mr. Colin Hunter's rugged coast scene entitled 'Ireland,' which we illustrate, we have one of the artist's best works. The stormy sky and heavy sea, the wreck, and the general desolation of the scene have been strongly and broadly handled. This picture gives us a view of the Emerald Isle which is, unfortunately, only too true.

Mr. Davis's 'Going Home,' seen in our tail-piece, shows one of those peaceful evening scenes which the artist is never tired of painting.

Space does not permit us to describe in detail many other excellent pictures, such as Albert Moore's 'Summer Night,' one of the finest of the artist's works; Burne-Jones's 'Dream of Launcelot' and 'Cupid's Hunting-ground'; Mr. Peter Graham's two works, typical of his well-known styles; Mr. Stanhope Forbes' 'Smithy'; Mr. Edward Stott's two charming little canvases, 'The Fold' and 'The Old Gate'; Mr. J. J. Shannon's 'Tale of the Jungle,' and Mr. Robert Brough's weird 'Fantaisie en Folie.'

The Prioress' Tale.
By Sir E. Burne-Jones, Bart.

Among the water-colours the most important is that by Burne-Jones, given here. The work, which was begun as early as 1865, was the last completed by the artist before his death in 1898. The subject is taken from Chaucer's "Prioress' Tale." The Virgin, in dark blue robes, stands behind a low parapet, and holding corn in her left hand, she places a grain into the mouth of a child who is rising to receive it. In the foreground and at the sides are lilies, poppies, and sunflowers, while at the back is a street scene. That this great artist should be represented at the Exhibition by this work, certainly one of the most beautiful he ever executed, is a fact upon which we, as Englishmen, may congratulate ourselves.

Other water-colours in the Exhibition which deserve mention are those by Birket Foster, Mr. Napier Hemy, Mr. Walter Crane, Mr. Lionel Smythe, Mrs. Allingham, Mr. E. J. Gregory, Mr. Alfred East, Mr. Edgar Bundy, Sir James Linton, and Mr. James Paterson.

E. G. HALTON.

Going Home.
By H. W. B. Davis, R.A.

The Entrance to the Palais du Génie Civil.

THE CHAMP DE MARS.

IN these pages we have hitherto purposely left undescribed that vast part of the Exhibition situated on the "Champ de Mars."

Even when devoting ourselves specially to its consideration, its enormous magnitude and multifarious aspects compel us to describe it only in the most general terms. A detailed description of this part of the Exhibition would fill many volumes; we must therefore endeavour to give a general impression only of its principal characteristics.

And first let us remark, that although occupying the same site as that used during the Exhibition of 1889, the Champ de Mars has undergone such a complete change as to be practically unrecognisable by those who remember it at that date.

The Eiffel Tower remains the sole feature to carry us back, in imagination, to 1889. The rest is absolutely new.

The visitor will do well, in our opinion, to approach the Champ de Mars from the Trocadero.

An Angle Pavilion of the Palais des Industries Mécaniques.

Standing between the two Algerian Buildings, and facing the Eiffel Tower, he will obtain one of the most impressive views of the whole Exhibition.

Its size is certainly more apparent from this point than from any other. In beauty, of course, this view cannot be said to approach those obtained from the Avenue Nicholas II. or from the Pont Alexandre III. But the wonderful energy which the nation has displayed in producing such an Exhibition is perhaps here still more evident. To construct such buildings for a temporary purpose must indeed have required a determination marvellous to contemplate.

But let us cross the Pont de Jena and study a few of the details of the picture, noting in the first place the splendid effect of the two great palaces of "L'Enseignement, Arts, Sciences, Lettres," and of "Mines et Metallurgie," lying on either side of the beautiful gardens, and, in addition, the

The Entrance to the Palais de l'Enseignement—Arts, Sciences, and Letters.

magnificent *tour de force* of the Palais d'Electricité and of the Château d'Eau.

Temporary buildings, all of these, but what stupendous constructions, and yet how elaborately and skilfully decorated!

The Château d'Eau itself is perhaps the finest example ever attempted of a building constructed to serve a temporary purpose, and one sighs to think that its glories are to last for so brief a period.

The long façades of these great buildings do not lend themselves so well to illustration as their pavilions and entrances, and we have therefore chosen many of the latter features for our purpose. It must be remembered, however, that the impression of the *whole* can scarcely be given by any pictures, and it is for this reason that we have chosen to dwell rather, in our drawings, on the *details*.

Let us, then, first consider the two entrances to the palaces which lie to the right and left after passing under the Eiffel Tower. These are symmetrical only in their general lines; their architectural and decorative features are widely divergent. The building lying to the right is the Palais de l'Enseigne-

The Main Entrance to the Palais des Mines et de la Métallurgie.

The Palais du Génie Civil et des Moyens de Transports.

ment, Arts, Sciences, Lettres; that on the left is the Palais des Mines et de la Metallurgie. Their general features are well rendered in our illustrations, but we may remark that here, more than elsewhere in the Exhibition, the use of colour has been resorted to, to give additional effect.

The Palais de l'Enseignement is perhaps the building on which colour has been most freely used, and its fine effect can in some measure be realised from our illustrations.

Passing, however, in the present case, along the colonnade of the opposite building, the Palais des Fils, Tissus, et Vêtements, we reach the gallery running round its principal entrance.

From here a remarkably fine view of the opposite entrance, that of the Palais du Génie Civil et des Moyens de Transports, is obtainable. A particularly striking entrance, this, and one which marks in an effective fashion this central position. An avenue of palm trees connects this entrance with the one in which we stand, forming in each case a suitable foreground. If we descend to the ground level and cross towards the Palais du Génie Civil, we shall, on looking back, be greatly impressed with the fine arched entrance to the

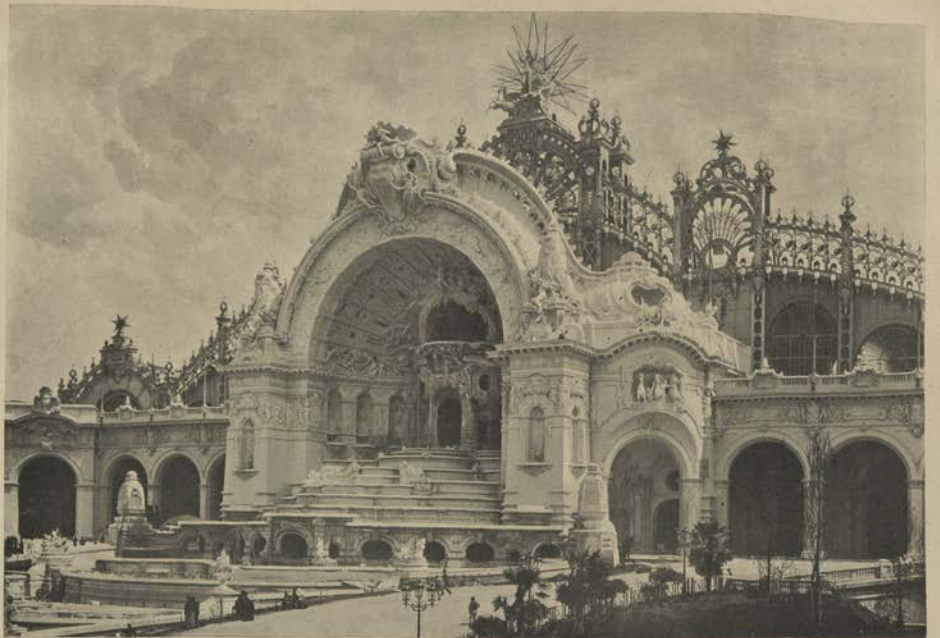
The Palais des Fils, Tissus, Vêtements.

View of the Champ de Mars—looking towards the Château d'Eau.

The Palais du Génie Civil (Pavillon d'Angle)

The Palais des Fils, Tissus, Vêtements (Pavillon d'Angle).

General View of the Champ de Mars—looking towards the Eiffel Tower.



The Château d'Eau

Palais des Fils, Tissus, et Vêtements, which we have just left. On the whole, one can truthfully say that this part of the Exhibition reaches the level of excellence to be looked for at this important point.

For its importance is obvious. It is from here, and here only, that one can at the same time appreciate the general effect and beautiful detail of the buildings of the Champ de Mars, and especially of the Palais d'Electricité and the Château d'Eau.

Let us now approach the last-named. Enormous in size, and devoted to an exceptional purpose, it presented tremendous difficulties to its designer, and had it been less skilfully handled, might easily have been a stupendous failure. But, nevertheless, we have in it one of the most wonderfully successful features of this wonderful Exhibition.

Quite original in general scheme, a fine composition in its principal lines, it is carried out with marvellous dexterity in its details.

Its fine effect is equally apparent, whether viewed from a distance or at close quarters, by day or by night. And it is at night, perhaps, that the Palais d'Electricité assumes its greatest importance, illuminated as it then is by tens of thousands of many-coloured electric lamps.

The fountains also of the Château d'Eau play an important part in the spectacle.

The Genius of Electricity here holds carnival, and his triumphs are fitly celebrated in the Exhibition of 1900, at the close of a century which has witnessed his discovery by mankind and at the beginning of a century which will, no doubt, see countless glories added to his name.

Speaking generally, the buildings of the Champ de Mars have a character entirely different, but not necessarily inferior, to those of the Esplanade des Invalides. Perhaps it would be too high praise to say that they are *uniformly* on as high a level as the latter. But they leave, on the whole, an agreeable impression on the mind; and when one remembers the vast difficulty of designing buildings on such a scale and to be applied to such exceptional purposes, one must admit that those responsible for these buildings have accomplished wonderful work.

These buildings compare favourably with those of any previous International Exhibition. They are eminently suited to their purpose, and produce a magnificent spectacular effect. They maintain, on the whole, the artistic level to be expected at this great Exhibition of 1900.

HERBERT E. BUTLER.

Part of the Palais du Génie Civil.

The Grand Entrance to the German Section, Palais des Industries Diverses.

THE GERMAN SECTION.

PALAIS DES INDUSTRIES DIVERSES.

Of all the foreign nations taking part in the Exhibition, Germany has made the most ambitious, and perhaps the most successful, display. In general effect, unquestionably, she has outdistanced all her rivals, and the individual exhibits are grouped and arranged so harmoniously and effectively, that to her will be awarded the palm by the vast majority of critical visitors.

When one has passed through the American Section, one faces the entrance to that of Germany.

Immediately in the foreground is a magnificent eagle in wrought iron, which is represented triumphing over a huge dragon. On either side colossal knights in armour guard the entrance to the section proper. Minor entrances, to right and left, are to be noticed, with columns in gilded mosaic supporting the spans of the arches. The whole has a splendid appearance of dignity and space, and it is difficult to believe that it is not, indeed, real masonry of which it is constructed, but merely a composition, covering the usual steel

Detail of Decoration of the German Section.

framework of the building. The gallery above has been disguised in similar fashion, and the space occupied by the central screen dividing this section from that of Russia has been decorated with a fine mosaic representing 'The Arts of Peace.'

Nor does the completeness of the effort end here. If we pass to right or left, either on the ground floor or in the gallery above, we find the same admirable harmony of arrangement prevailing. Here there is no crowding together of incongruous masses. Every exhibitor has been allotted a due amount of space, and each exhibit is "framed," so to speak, in such a way as to add to, rather than detract from, the effect of the whole.

If, for example, on leaving the ground floor one wishes to ascend to the gallery, one finds, not the steel-framed stairway common elsewhere in the exhibition, but a wonderfully carved oak staircase, such as one might expect to find in the hunting-lodge of a wealthy German nobleman; a private exhibit, no doubt, but enhancing by its character the general completeness.

Or if, on the other hand, one walks straight on past the giant sentinels, through the central hall of the section, we are compelled to notice the rich and elaborate character of the vestibule through which we are led, and then cannot fail to be struck with the fine effect produced by the splendid show of the Royal Porcelain Manufactory of Berlin.

We repeat that, in whatever direction one turns in this section, the main impression is that the arrangement has been so contrived that each individual exhibit shows to the best possible advantage, because each is but a part of the general scheme.

Unquestionably this is a matter upon which those who have had the arrangements to make are most to be cordially congratulated. They have succeeded in making the German Section more interesting, and perhaps more instructive, than that of any other nation.

It is very unfortunate that in our own section we have an object lesson as to the effect of an opposite policy. It would be scarcely patriotic, and possibly not true, to admit that the separate objects shown in the British Section are not equal in merit to those shown here. But can there be found anyone who will not own that the effect of our section as a whole is marred completely by this want of method in grouping, which we admire so spontaneously in the German Section?

Detail of Central Hall in the German Section.

The Great Equestrian Statues in the Main Entrance to the German Section.

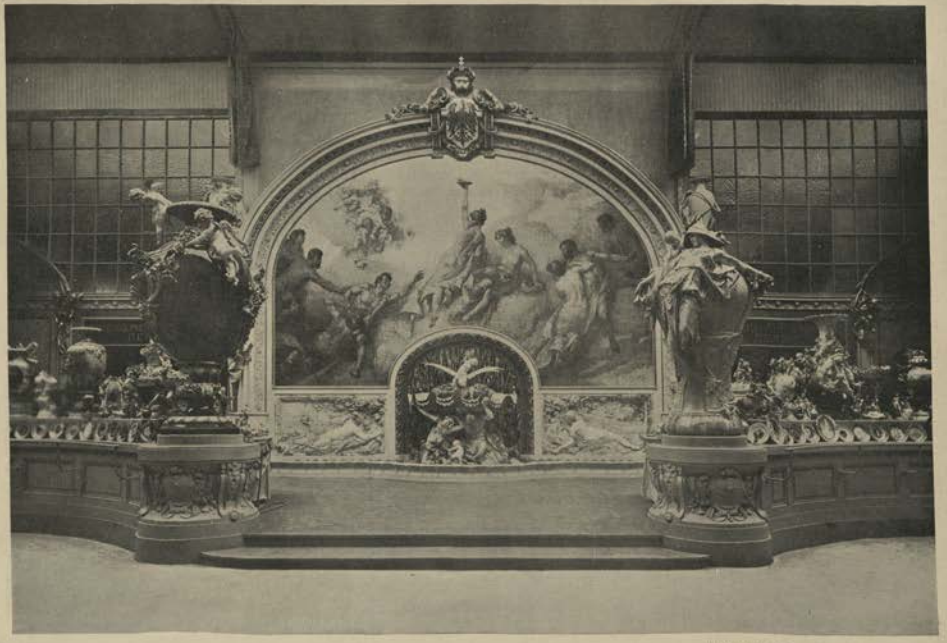
PERHAPS the most important position in the whole of the German Section is occupied by the display of this national manufactory. And it will be conceded that the nature of the exhibit amply justifies this position. The display as a whole has a remarkable spectacular effect, being arranged no doubt with that end, to some extent, in view. Individual pieces of great interest, of course, are plentiful, and will repay the most careful study by the connoisseur. On the other hand, the public generally will be pleased with the impression created by the general arrangement.

The Royal Berlin Porcelain Manufactory.

A particularly fine lunette in glazed porcelain occupies the centre of the display. On either side are immense vases, with figures in high relief, and of great interest as technical achievements.

A display of the various recent developments in the work of the manufactory occupies the spaces between these great vases and the remarkably fine angle pavilions, of which we are able to show illustrations. In one of these pavilions will be found a wonderful fireplace and overmantel: sculptured figures in the round form the principal decoration of this work.

Part of the Royal Berlin Porcelain Exhibit.



The Display by the Royal Berlin Porcelain Manufactory.

A Room by the Vereinigte Werkstätte, Munich.

A ROOM BY THE VEREINIGTE WERKSTÄTTE, MUNICH.

THIS remarkably artistic work is designed by Herr Richd. Riemerschmied, and is a fine example of modern ideas in domestic decoration. The ceiling and frieze are particularly interesting, and their character is well shown in our illustration. The writing table and arm-chairs in particular are of original and happy design.

Our second illustration shows an example of the minor decorations of the room, being a screen in silk designed by Herr Ubbelohde and made by his wife.

A Screen designed by Herr Ubbelohde.

It is characterised by great simplicity, and is decorative in the best sense of the word.

The metal work and wood carving in this room are of an interesting nature. The doorway shown in our illustration is of particularly happy form. Simplicity in form and colour are the principal lines on which the designers of every part of this exhibit have worked, and the result, it must be conceded, compares favourably with the more ornate and popular styles adopted in other quarters.

One of the Entrances to the United States Section.
Palais des Industries Diverses.

MESSRS. TIFFANY & COMPANY.

OCCUPYING, by right of world-renowned merit, a position of great importance in the American Section, the exhibit by Messrs. Tiffany & Company fully maintains, and even surpasses, the reputation which they have hitherto achieved. We have in their display some of the most interesting works in jewellery, gold and silver ware, and in the working of crystal, which have ever been displayed to the public.

To those interested in art matters, the individual works which we are here able to reproduce will repay the most careful study. The methods shown here of the cutting and working of precious and semi-precious stones are particularly noteworthy, and their results are of the greatest beauty.

But it is of the gold and silver work by Messrs. Tiffany that we are able to give illustrations in this instance, and we must reluctantly leave their beautiful jewellery work for the present.

The Adams Gold Vase.
By Messrs. Tiffany & Company.

The Adams gold vase, forming our first illustration, is by Paulding Farnham, who has spared no effort to produce a fine result. Of purely American workmanship and design, and made of native materials, it is an achievement of remarkable interest from the sentimental as well as the technical point of view. The height of the vase is 19½ inches. It is of beautiful proportions and wonderful workmanship. Into the gold are worked pearls, rock crystal, spessartite garnets, tourmalines, amethysts, and other stones, all found in the United States.

The subject of the decoration of this vase symbolises the growth and development of America's great staple, cotton.

The cotton plant, in its various stages, has formed the basis of the decorative motive.

The figures in relief

Pieces from the Silver Gilt Dinner Service. By Messrs. Tiffany & Company.

represent 'Modesty' and 'Genius,' and the working up of these figures from the flat surface of the body constitutes an achievement in metal working of which Messrs. Tiffany may be justly proud. Artists, assistants, and artisans are alike to be congratulated on this remarkable piece of metal work.

Our next illustrations show specimens from the firm's fine dinner service in silver gilt. Every piece in this splendid service is worthy of note, but we have chosen for purposes of illustration those most typical. This service is an example of the richest wares made by the firm for presentation purposes or table service, which are never repeated except at the express order of the owner of the original.

Our lower illustrations show specimens of the silver repoussé tea service exhibited here, of the wonderful handling of crystal (an achievement hitherto left almost entirely to the Orientals), and of the special silver ware, in design characteristic of the American origin of the work—a remarkable claret jug in silver, showing a war-dance of Indian "braves."

An exhibit of the highest excellence and workmanship in every department is that of Messrs. Tiffany & Company.

Centre-Piece from the Silver Gilt Dinner Service. By Messrs. Tiffany & Company.

Silver Repoussé Tea Kettle. By Messrs. Tiffany & Company.

Specimen of Crystal Working. By Messrs. Tiffany & Company.

Silver Repoussé Claret-Jug. By Messrs. Tiffany & Company.

Dans les Nuages
By Roger Blache.

La Fille qui Pleure.
By P. Mengin.

Gardien du Secret.
By St. Marceaux.

La Pensée.
By G. Michel.

BRONZES BY SUSSE FRÉRES.

ELECTRIC LAMPS BY GAGNEAU.

THE display of designs in electric lamps by this firm is varied and interesting.

Of late years the almost universal use of the electric light for domestic illumination, as well as for the lighting of public buildings, has necessitated many departures in the means of artistically mounting the lamps used.

Messrs. Gagneau have displayed the greatest ingenuity in the forms they have selected for this purpose, and their exhibit is characterised by remarkably artistic results.

Our upper illustration shows a fine design, the leading idea of which is the combination of the forms of icicles with those of the bulrush. The outline of the whole is extremely well designed, and the firm is to be congratulated on the production of one of the best things of its kind in this section.

Our lower illustration is of a five-lamp electric wall lamp, the design in this case being of crystal marguerites. Quite as interesting as the before-mentioned design, and of equally finished execution.

The firm displays many other objects of good form and workmanship. A great field lies open to workers in this direction, electric lighting being still, as it were, only in its infancy, notwithstanding the enormous strides made in recent years.

THE RUE DES NATIONS

No. 1.—Mosaic Panel of Glazed Stoneware.
By Auguste Delaperche.

LIBR OF BO BI ROYAL A

MODERN POTTERY AT THE PARIS EXHIBITION.

NO adequate review of any one section of the Paris Exhibition is possible in the brief pages of this article. The utmost that can be done is to give the impression produced by the bewildering display of ceramic art here brought together, and to point out the directions in which potters are working. And first it should be said that pottery is one of the industries which proves to be just now most active. The endeavour to infuse into it a spirit of art is general. Effort is everywhere the rule, and success by no means the exception. That different men's efforts take often the same direction, is a sign, not so much that no sooner has one made a success than there are many only too ready to discount it (though there is too much of that), as that modern fancies vere in certain ways, and potters, following them, are led by the very means they all employ to results sometimes almost identical.

The recent reaction of prejudice against precise and mechanical execution, and the bias of a section of the public towards whatever is accidental in result, have had a very marked effect upon the practice of the potter. Till now the dangers of the fire were his difficulty; he dared not aim at effects which he could not repeat at will; but, now that what he felt to be defects of workmanship are looked upon as actual merits, he feels himself a free man: his work may come out of the kiln as the fire wills, and, no matter what its defects, he may safely reckon upon a purchaser; the more outrageous the freak of the furnace, the more confidently can he claim that it is unique. In this way it happens that the most notable effort of the ceramist during the last year or two has been to produce a glaze which has *crystallised* (illustrations 2 and 3). This crystallisation is due to the presence in it of a mineral which at a critical moment takes starry forms, clustering into natural pattern (never to be depended upon, of course), precisely resembling, except for the fact that it may be beautifully coloured, the patterns of breath frozen upon the window-pane. This is an effect (a defect it was thought) which many a potter must have got by accident; perhaps he found it beautiful, though commercially of no importance; but when it occurred to someone at the Royal Copenhagen Works that this was just one of the effects which would now be highly appreciated, and that proved to be so, others were, of course, reminded of accidents of a similar kind which had occurred to them, and they too began to produce crystalline glaze. So it is that at Sèvres, at Meissen, at Berlin, and other places, as well as at Copenhagen, they are all doing very much the same thing. It has more than the merit of novelty to recommend it; the changes of colour in the glaze are as subtle as the forms of crystallisation are delicate; the old colours take in this glaze a new hue, and the result is often altogether beautiful; but it is beyond the control of the potter. Sometimes it takes forms more spotty than starlike (as at the best it is), forms perhaps, the colour aiding, absolutely unpleasant. The danger of this most interesting departure is that it may lead presently to abuse; for it is just the kind of thing which tempts the vulgar to excess, and it wants most tasteful handling. It is the same with iridescent lustre, and with *grès flambé*, which again, by reason of the accidental nature of the beautiful effects to be got in them, are now being worked for all they are worth, and more. Everywhere there is iridescence, sometimes crude enough to put

No. 2.—Vase with crystalline glaze.
Royal Copenhagen Pottery.

one out of humour with the best of lustre. Everywhere oddly-shaped vessels of stoneware are streaked and splashed with colours which come as they may—or do not come, but end only in mud.

But to return to our crystalline glaze. Copenhagen still keeps the lead. There is evidently an artist at the helm of the Royal Works; certain effects which come by tolerably regular accident are reckoned upon by the potter, and designs are devised in which they will be seen to advantage. Where the glaze, for example, deepens in colour, lying thicker there, the crystals seem to aggregate, and shapes are planned accordingly. Upon the edge, for example, of a shell-shaped vessel rests some inquisitive creature, gazing into it, you fancy, and perhaps wondering what new thing is there. At Sèvres they do not use the glaze always with such discretion. Certain slabs of theirs for architectural use, after the manner of precious marble, are exquisite; but it is a mistake to use the glaze, as they do also, upon architectural mouldings and the like. Again the glaze lends itself best to objects of a size having some relation to the forms of the crystallisation. The monster vases of Sèvres bear no such relation to the pattern in the glaze; but they are achievements; and the general effect of the very biggest of them is, it must be confessed, perfectly satisfactory. It is rather curious to notice that at Copenhagen they are most successful in certain colours, at Sèvres in others, at Meissen and Berlin again in others. Each individual factory seems to get something different out of the same process.

Various firms attempt to combine crystalline glaze with lustre. Boch frères get some promising results, so do the Royal Berlin Works. One perfect little pot they have made, charmingly crystallised and suffused with the most beautiful pinkish ruby lustre; it is a thing by itself. At Rörstrand, in Sweden, they succeed in getting a dark bronze colour, perfectly crystallised all over the surface of a vase; it has, of course, a very metallic appearance. Crystalline glaze of another kind, giving out only specks of light, is shown by Bing and Gröndahl, of Copenhagen; but they exhibit so little of it that one is inclined to wonder if they could be sure of repeating it. There is no such ground for wonder in the case of the "sunstone" glazes, which the English firm of Pilkington's use in many of their tiles, and

No. 3.—Vase with crystalline glaze. Royal Copenhagen Pottery.

No. 4.—Vase with crackled colour under the glaze. Royal Copenhagen Pottery.

in the enlarged version of Alfred Stevens's lion mounting guard upon the little English stand; they are triumphs of technique, and sparkle like veritable aventurine.

Another secret which seems to have become the common property of potters is the means of obtaining *reflet métallique*. It is not long since the art of Maestro Giorgio was a lost art. De Morgan in England, Cantagalli in Italy, and Massier in France, seemed a few years ago to have found out for themselves how to do it, and to have kept their secret. Gradually it has eked out; now "all have got the seed," and lustre seems to grow self-sown and rank. De Morgan does not show at Paris, Cantagalli and Clement Massier barely sustain their reputation, and Delphin Massier follows very nearly in the steps of his uncle. He prides himself upon producing two surfaces of lustre, and he gets some crystallisation in his glaze; but the general effect of his ware is too pronounced and tinselly. There are less competent workmen, however, who go further—Dominique Zumbo, for example, who gives us quite an object lesson in the abuse of garish iridescence, on unglazed terra-cotta too, with which it does not in the least harmonise. Some tremendous effects of colour are produced by Zsolnay and Pecs, and they have made more than anyone out of the gorgeous red stain which the copper used in lustring gives. They appear sometimes to have cared more for the colour than for the iridescence: it can hardly be accident on their part, for they have more control over lustre than anyone who has yet worked in it; one would say that they could do what they liked in it, but that in any two pieces they may show of the same pattern, there is always one with something in it which makes it more precious than the other. They excel in delicate pattern work, often more or less geometric, which others have not attempted, inspiring themselves from Indian Bidri work, from Persian, Indian, and Japanese lacquer, from Byzantine silk and Oriental chintz, from cloisonné enamel and other sources, adapting always the design to their material. The most beautiful specimens of their work are, however, growing day by day scarcer, and later visitors to the Exhibition will perhaps find only the coarser work of theirs, which casts a doubt upon the taste of the directors of the factory. It looks, in fact, as if the coarser work were what the firm is

now doing: they have a terrible exhibit of garden seats in the form of majolica tree trunks. The Dutch lustre appears generally to have got rather smoked in the kiln. Herman Kehler, of Denmark, again, does not quite keep his glaze clear. On the other hand, he gets most interesting reds, suggestive of some beautiful marble, the more so as they fade off at times into quiet greys.

Sèvres not only makes a great show of porcelain, but breaks new ground at the Exhibition. It seems as if the success of the artist craftsmen (secessora more or less from the parent factory) had woke up the national manufacture. At any rate, it is more alive than it has been for many years past. It sends very little of the kind of work we have come to expect from it—perfect work, that is, spent upon something not essentially ceramic. There is practically nothing of flower-painting, and even among the white biscuit figures, which survive, there is at least one set of twelve long-skirted, stately-stepping dancers, torch-bearers, and flute-player, by Léonard, which form as dainty a table-decoration as one could imagine. Frémiet's effort in the way of a table-set has neither the beauty nor the fitness of this. The on-glaze painted ware for table and other use, is refreshingly restrained in design. Floral motifs are treated in a way that is up-to-date, but never fantastic or extravagant; it is clear that the art director has held the hand of the new artist. In the matter of design this work owes something to English initiative. They are beginning to do with flowers what our capable art students have been doing for two or three years past. Again, with birds and decorative landscape they are doing what has already been done in Copenhagen. In the shape of their vases they have learnt from the independent French artist-potters to use forms which

No. 5.—Pâte-sur-pâte and other porcelain. By Taxil Doat of Sèvres.

are clay forms. Their colour schemes are as a rule their own, and they seem to triumph easily over what to less accomplished potters would be difficulties.

Pâte-sur-pâte painting has almost gone out of favour, but there is at least one beautiful vase, with medallions, by Taxil Doat, which is remarkable. M. Doat has also a little show of his own, in which he exhibits some delightful medallions (illustration No. 5) not simply in white upon a coloured ground, but with just such variations of colour as you may find in a shell or onyx cameo. He has applied also porcelain plaques to a stoneware plateau, and otherwise very cunningly combined all manner of clays. Whatever will stand the heat of the furnace (including, of course, enamel on copper) comes, as he understands it, within the province of the potter.

No. 6.—"Sight." One of a series of five panels, "The Senses," executed in coloured slips by Pilkington's Tile and Pottery Co., from designs by Walter Crane.

The Royal Copenhagen factory relies (apart from its crystallisations) upon most delicate painting under glaze, which, seing the temperature at which their work is fired, must naturally be either blue or in some greyish tone; and the artists have very judiciously adapted their design to the palette forced upon them by the fire. Delicate quaker colours, not intrinsically very alluring, acquire an interest when used to portray doves, seagulls, and so forth.

Bing and Gröndahl, of Copenhagen, succeed in getting rather warmer tone into their ware; they arrive at quite an anemone pink; and their landscapes are at times suffused with a rosy glow, new in hard-paste, underglaze porcelain painting. They make also rather noticeable use of green. Peculiar to them is a kind of design, half-modelled, half-painted, which is best described as up-to-date. It is rather strong than delicate, more likely to attract attention than to hold it.

At Rörstrand, in Sweden, one is reminded again of Copenhagen. What appears

to be specially their own is delicate flower-painting, usually on white, with the faintest suspicion of modelling, only just the crisp edge of a flower petal here and there rising above the ground. The effect of this slight hint of relief is delightful—the modelling-tool is so absolutely the servant of the brush. At Rosenburg, in Holland, they have made a good start at porcelain-painting. Their palette is not quite what one would expect to get under glaze—red, yellow, green, and lilac—possibly it is not fired very hard; anyway, they use it with discretion, and have a knack of sufficiently covering the vase with their ornament, and yet leaving plenty of white ground. They get a characteristic and brilliant effect of tint by means of deftly pencilled *lines* of colour. But the pencil seems sometimes to run away with the designer.

No. 7.—Frieze in Majolica (opus sectile). By Herman Kohler of Denmark.

In Germany some of the small firms are making interesting efforts in porcelain. The Royal factories at Berlin and Meissen send specimens of perfect workmanship to Paris. In design, however, they seem to be at a standstill. Berlin relies upon what one must call china-painting, and Meissen upon rococo figure groups. You look round the room for an inch of porcelain upon which the eye can rest contented. Eventually you discover some wonderful Empire vases which look like very beautifully engraved Buhl, or some such metal-work; really they are triumphs of painting in platinum upon porcelain. You find, too, good *flambé* vases, and on-glaze painting fired so hard that the colour gets really into the glaze. Both Meissen and Berlin have made successful experiments in the new glaze; but at neither factory do they appear to hold that ceramic design should be influenced by the clay.

Perhaps the newest thing in porcelain is the revival, by Camille Naudot, Fils et Cie., of the old soft-paste porcelain (such as was made originally at Sèvres). This they pierce, and inlay the fretted openings with translucent enamel, which looks like jewels set in it. Nothing could be more delicate and dainty than the result.

Stoneware is everywhere very much in evidence. Most prominent are the works executed by Emile Muller—the groups in *grès* flanking the Porte Monumentale, the life-size group by Charpentier, in the Fine Art Building, the reproduction of the Frieze of Lions, from Susa—all wonderful productions. Perfect in a smaller way is the bust of Jeanne d'Arc, by La Font. Emile Muller is a master of his craft: in the matter of taste he seems to be at the mercy of the artist he employs, who designs for him perhaps a masterpiece, perhaps a peacock decoration à la Louis XV. up-to-date.

No. 8.—Panel of Majolica (opus sectile). By Pilkington's Tile and Pottery Co. Designed by Lewis F. Day.

The brutality of execution, towards which there is a leaning among stoneware artists, is painfully apparent in the 'Fountain' and other works by A. Bigot et Cie. There is no more irritating example of the attitude of the artist who seems to think anything will do, and that if you don't like it you are a *bourgeois*. At the opposite pole of bad taste are the works of Fred Goldscheider, who has a trick of making "hard-fire" statuettes look like ivory, bronze, wood, marble—anything except clay; but then it turns out the "patina" is not "hard-fired," nor fired at all. The great fountain from Sèvres shows how uncertain salt glaze always is; the colour is in many parts quite unlike what it was meant to be; and if they cannot rely upon it at Sèvres, who can? English stoneware will presently be represented by Doulton and Co.; in the second week in June their stand was still in the hands of the carpenters.

The smaller but more artistic

workers in *grès* are too numerous even to mention. We have in England no one corresponding to the French artist-potters working on personal lines; men, that is to say, who graduated as practical potters and developed into artists. Our "art-workers" are more artists who have turned their attention to pottery; and are by comparison, if not literally amateurs, by no means expert in their craft. Taxil Dost I have already mentioned. Then there is Auguste Delaperche, whose mosaic of beautiful glazed work is illustrated on our headpiece; the edge of naked clay bounding each separate piece manfully and artistically confesses the material. There is hardly a piece of Delaperche's work which does not tell you that it was thought out by a man at once an artist and a potter. Of the *grès flambé* of Lachenal, some of it with a dullish glaze (not, I should say, produced by the action of the fire, but afterwards); of the *grès flammés* of Dalpayrat; of the clear work in obvious rivalry with the Chinese by E. Chaplet; and of other excellent stoneware, there is no space to speak.

The firm of Utschneider, of Sarreguemines, use a glaze which crackles and breaks away from the surface of the vase and leaves bare the body, or a coat of colour or gold leaf upon it; and, in softer faïence, the Grueby Pottery Company produce a glaze, dulled with clay, the surface of which breaks in the firing and gives precisely the quality, both in colour and texture, of a beautiful green melon-skin. In the porcelain vase from Copenhagen (illustration No. 4) a skin of under-glaze colour is made to crack.

A triumph, in its way, is the "gold stone" glaze of the Rookwood Pottery, and they show at Paris more perfect specimens of it than have been seen before. The finish of their work is admirable. In painting, they have gone away from the rather hot colour which at one time characterised their work, and from the paler tones (suggested, one cannot but think, by Copenhagen ware) to middle tones at once cool and rich, obtained always by glazes over coloured slips. The design errs a little on the side of naturalism, and they effect an imitation of metal mounting on their pots which is not frank pottery.

The earthenware painters of Delft have not lost anything of their historic cunning. The blue and white they send to Paris is perfectly painted. Landscapes and figure subjects alike are quite wonderful in the way they manage to be pictorial and yet retain the quality of pot-painting. The modern vases and other vessels are painted very much with the old Delft palette, but the green is of a better quality, and they have the discretion not as a rule to use the whole palette on one piece. We get thus quiet combinations of blue and green on white, or these with low-toned red or violet. Yellow is more seldom used. The difference from the old models is always enough to show the individuality as well as the taste of the presiding artists. The work is characteristically Dutch, the lineal descendant of the old Delft, and yet plainly the new, without bursting out into "l'Art Nouveau."

No. 3.—Panel of unglazed earthenware (opus sectile), executed by Joost Thooft and Labouchere of Delft, from a design by M. Lacoste.

The colour of the Rosenburg faïence, painted in coloured slips and glazes on a dark body with practically no white, is not what until recently we expected to find in clay; but there is often great richness in its deep colour, and the potter seems to have control over his material. The somewhat similar work from Gouda has character too, but the colour is rather drab and dingy. Still, it is pleasing enough, until you realise that it is meant to represent natural flowers. The most interesting and hopeful Italian Majolica is that of L'arte della Ceramica, from Florence. It is rather up-to-date, but not too mad. English earthenware is represented by Sir Edmund Elton and the Bretby Company; from Ireland we get Belleek ware.

The tiles exhibited at Paris are less striking than one would have expected. The Royal factory at Berlin exhibits a great wall picture, which is, in its way, a consummate piece of workmanship; but the way is hardly that of wall-painting, still less of ceramics. As a *tour de force* it is wonderful, but technique of that delicate kind is better displayed in fruit and flower-painting than upon mural decoration. Sèvres again is not at its best in the tile frieze round the walls enclosing its exhibit. It is delicate, but ineffective to the point of weakness. Big decorative tile-paintings, in coloured glazes with raised slip outline, are rarer than in former exhibitions; but Gillardoni fils and A. Brault and Co. show most accomplished work of this kind. The method adopted by Boch frères of painting big landscapes in barbottine, is less characteristically ceramic, but they accomplish what they set out to do. A newer departure is the tile panel by Utschneider, of Sarreguemines, a landscape and figure subject in the pale greyish tints affected by certain French painters. It looks as if it were painted in under-glaze colours and slips or glazes, always in broad flattish tints, and then (after firing) the surface of the glaze

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ground away, by the sand blast presumably: this leaves a dead surface which gives very much the effect of a certain kind of oil-painting. Arthur Metz, on the other hand, paints big figure and landscape panels on rough clay, just as if it were the wall, precisely in the manner of oil-painting, but he does not break them up into tiles.

There is something not quite expected about the big poster-like figure panel designed by Luc Metivet and executed by Sand and Co. in encaustic tiles of rather drabbish colour. Again in semi-dull tiling (encaustic it may be presumed) is the portion of a ceiling, broadly shaded scrollwork remarkably like direct painting, by the Company at Paray le Mornal. Quite the most interesting foreign tile *patterns* are those of Galland, who has produced some really most beautiful effects of colour, obtained by means not generally employed by tile manufacturers. He has evidently studied the methods of the Japanese, and to considerable purpose.

Of the only English show of tiles it becomes me not to speak critically, as I have been concerned in their production; but I must just mention a panel of majolica, not divided into tiles, but cut according to the pattern, after the manner of mosaic glass, except that the place of the lead joints is taken by cement joints (illustration No. 8). This is, of course, not a new idea. The Moors in Spain built up their elaborate mosaic tile dados in that way; but they cut their shapes out of glazed tiles. Pilkington's, on the contrary, cut the moist or "green" clay to shape, and glaze the pieces. But the same idea has occurred to others. Herman Kehler, of Denmark, shows a deep frieze of eagles in pursuit of ducks over a wave-tossed sea, which is extremely clever (illustration No. 7), and he has had the happy thought of saving labour by leaving the sky in plain cement or plaster. The effect is admirably decorative. The Royal Berlin factory also backs a fountain with work of a similar kind. There is some splendid glaze-colour in the blue of the iris flowers of which the design consists, but the gilding of the joints is a mistake; it suggests that the frame-work is metal, not cement. A notion of the sort has occurred, once more, to S. Mamontoff, of Moscow, but his wash-stand back is not consistently mosaic. From Delft once more come figure and other panels of unglazed clay broken up in the same way (illustration No. 9), always in drabs and browns and low-toned colours—frank clay colours in fact—which are quietly but effectively decorative; the surface of the clay is in places incised with lines or diapers and occasionally slightly encrusted with slip, but the lines of the cement joints are boldly acknowledged. There is an air of simplicity and severity of treatment about the designs pleasantly reminiscent of Gothic tradition. A panel of glazed earthenware from Germany, with a profile of St. Cecilia, in relief upon a flat ground, is put together much in the same way; and finally, Boch frères, of Brussels, exhibit a relief of 'The Vintage,' in reddish stoneware, not all in one huge block, but pieced together in the way seen below. The idea is new; but it does not appear that the artist, Mr. Roskam, schemed his design with a view to its execution in that way; it seems to have been an after-thought of the potters.

Hardly less notable than the vitality in the pottery industry itself, is the variety of new uses to which clay is being put, both in the way of exterior and interior decoration, as well as in furniture, where it is not always quite in place. In fact, both of the progress in pottery and of the place it holds in popular favour the Paris Exhibition leaves no doubt.

LEWIS F. DAY.

No. 10.—"The Vintage." Stoneware panel by Boch frères, of Brussels. Modelled by M. Roskam.

The Seine,—With the Rue des Nations and the Palaces of Horticulture.

THE RUE DES NATIONS.

It is doubtful whether any part of the Exhibition of 1900 is more deservedly popular than that known as the Rue des Nations.

The idea of converting the left bank of the Seine into a street, the Palaces forming which should each represent one of the nations of the earth, was an inspiration, and, in carrying it into effect, the authorities have undoubtedly scored one of their most complete successes.

Every visitor, whether he be of cultured mind or the veriest ignoramus, must be captivated by this remarkable series of palaces, which, as far as our knowledge extends, is quite without precedent in International Exhibitions.

The Rue des Nations, viewed from almost any point, is full of picturesque aspects, and it is exceedingly difficult to select just those few which show most completely

The Pavilion of Italy.

The Rue des Nations—The Pavilions of Turkey and the United States in the foreground.

1900. *In the Rue des Nations—Showing the Pavilions of Hungary, Great Britain and Belgium.*

its general characteristics. Perhaps the point of view chosen for our plate illustration gives the finest impression of the Rue des Nations as a whole.

From the *passerelle* of the Pont des Invalides (from which this view is obtained) the spectacular effect is very remarkable. The great Pavilions of Italy, Turkey, and the United States are in the immediate foreground; those of Austria, Bosnia, Hungary, and Great Britain, are in the middle-distance; and, further away, the Pavilions of Norway, Germany, Monaco, and Sweden give, by their high towers and soaring pinnacles, a unique character to the composition.

In the far distance the Pont de l'Alma and the towers of the Trocadero are faintly outlined.

Our headpiece shows both banks of the Seine, the Palaces of Horticulture, on the right bank, balancing effectively the Rue des Nations on the left.

But the visitor to the Exhibition will be anxious to inspect the Rue des Nations at closer quarters, and he will do well to do so, for almost every one of the buildings is worth close and careful scrutiny.

The Pavilion of Italy is perhaps the most ambitious of all. It is a fine construction, possibly somewhat overladen with exterior detail and decoration, but forming, nevertheless, one of the most pleasing features of the Rue des Nations.

The Pavilion of Belgium from the Quay.

Next we have the Pavilion of the Ottoman Empire: a design on Oriental lines, a happy adaptation of types of architecture familiar to Eastern travellers, which harmoniously fills the space allotted to it, and which adds to, rather than detracts from—the effect of its neighbour, the great white Pavilion of the United States.

This is a fine domed construction of imposing dimensions, which asserts itself conspicuously in the Rue des Nations, from whatever point one views it, and, together with the Pavilions of Austria and Bosnia, forms the subject of our illustration on the opposite page.

Passing further the visitor cannot but be impressed by the tower of the Pavilion of Hungary, which is connected with the main building of that country by an arch spanning the "Rue," and under which, naturally, the visitor must pass.

It is from here that one obtains the first unobstructed view of the Pavilion of Great Britain, officially called the "Prince of Wales' Pavilion."

Although somewhat dwarfed by its proximity to the huge Pavilion of Belgium, it gives, on inspection, a very favourable impression. As most of our readers are doubtless aware, it is an adaptation of the main features of Kingston House, Bradford-on-Avon, Wiltshire. Its interior, with its collection of pictures, will be fully discussed in our pages on a future occasion; we may therefore, with advantage, pass on, to notice Belgium's remarkable reproduction of the "Hôtel-de-Ville of Audenarde," the original of which is well known to students of Gothic Architecture.

This is unquestionably one of the most effective constructions here.

In direct contrast to it, the Wooden Pavilion of Norway shows the charm which can be given to a building entirely formed of this material, but the visitor will probably, we venture to predict, soon be induced to leave it on account of the attractions presented by the exterior view of the Great Pavilion of Germany, one of the largest and most interesting of all the Pavilions of the Foreign Powers.

Here, as in other parts of the Exhibition, the German nation has shown its desire to be well represented, and has given us one of the most important Pavilions in the Rue des Nations.

Next we arrive at the beautiful Pavilion of Spain, with

In the Rue des Nations, showing the Pavilions of the United States, Austria and Bosnia-Herzegovina.

The Prince of Wales' Pavilion.

Detail of the Pavilion of Germany.

The Rue des Nations from the Passerelle of the Alma. The Pavilions of Monaco and Sweden in the foreground

its bold and dignified outlines. Contrast, here, means no loss of harmony. Indeed, this is one of the strange lessons taught by the Rue des Nations. The buildings do not irritate by their sharp and distinct contrasts; on the contrary, the effect is a most pleasing one.

The Tower of Monaco's Pavilion again is in direct contrast with that of Sweden, whose building (like that of her sister country, Norway) is of wood. Totally different, however, in every other respect, it adds greatly to the picturesque aspect of this end of the great street.

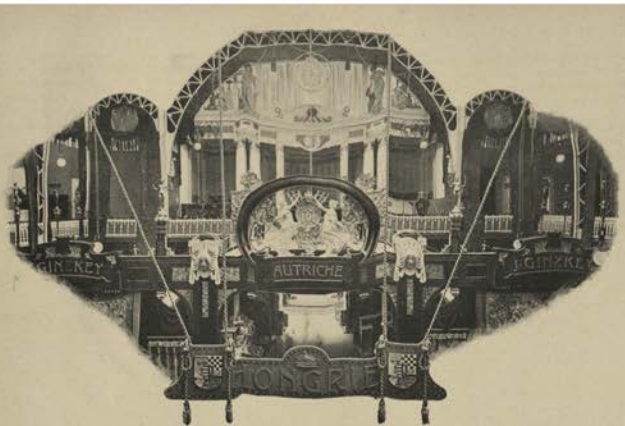
Finally, we arrive at the Pavilions of Greece and of Servia, small by comparison, but each with a charm and individuality of its own, and making an effective "finale" to the Rue des Nations.

Let us, before leaving this part of the Exhibition, walk a few steps to the *passerelle* of the Pont de l'Alma, we shall then be able to compare this view with that obtained from its other extremity.

It is difficult to say whether this aspect, or that chosen for our frontispiece, is the finer. Much, necessarily, depends on time of day and effect of light. From either point the Rue des Nations convincingly asserts itself as one of the principal charms of the Exhibition, and will remain in the memory as such when its glories have become matters of history.

HERBERT E. BUTLER.

The Pavilions of Norway, Germany, and Spain.



The Austrian Section from the Gallery.

THE AUSTRIAN SECTION.

PALAIS DES INDUSTRIES DIVERSES.

OCCUPYING the space at the opposite end of the Palais from that devoted to the exhibit of the German Empire, the Austrian Section is second only to it in the importance of its effect. In fact, many people will prefer the light and dainty decorations of this section to the heavier and more massive style of that of Germany. One may at any rate remark, with truth, that an extremely fine result has been obtained here in the general effect.

A great stairway in metal work leads up to the gallery of the section, which in itself forms a beautiful exhibit. Nude female figures in bronze are a feature of the decorative scheme, and

Detail of Central Entrance to Gallery, Austrian Section.

add to the beauty of the stairway. The colour scheme is of subdued green and gold throughout.

The exhibits of orfèvrerie and Austrian glass (in both of which sections the nation excels) occupy, to a large extent, the ground floor, while in the gallery above, the principal exhibits are of furniture, in which department there are some specially artistic displays.

As a whole the section of Austria-Hungary is very beautiful and attractive, and it is fortunate that this is the case, seeing that a failure to obtain a fine result at this end of Section Etrangères would have been fatal to the effect of the building in its entirety.

FURNITURE BY NIEDERMOSER, VIENNA.

THE two rooms showing furniture and Art decoration by M. M. Niedermoser, of Vienna, are beautiful examples of the latest "mode" in furnishing. Their style is light and delicate, and, moreover, unconventional in the extreme.

The simplicity of form characterising the furniture itself, and the harmonious manner in which the wall decoration and hangings are designed, will give great delight to lovers of the artistic in such matters.

Greys and blues are the predominant shades of colour, the woodwork itself helping to carry out the scheme.

The motive which has inspired the production of these beautiful rooms has evidently been a desire to eliminate the needlessly ornate, and to give a feeling of simplicity in form and quietness of colour, thereby obtaining a restful result to the eye, most desirable in rooms to be lived in. M. Niedermoser has given the public a very much needed object lesson in his beautiful work.

Room by Niedermoser, Vienna.

Room by Niedermoser, Vienna.

The phrase "Art Nouveau," which one hears and sees on every side in the present exhibition, has no better justification anywhere than in the exhibits of Austrian furniture, where the latest movements in decoration are displayed without exaggeration, and do not here reach the verge of caricature. This can scarcely be said of the efforts made by some other nations in the same direction.

Good taste has held a restraining hand over the Austrian Section in this respect.

1900

The Great Staircase of the Austrian Section.

A Fireplace by Ungethum, Vienna.

FURNITURE BY UNGETHUM, VIENNA.

THE work of M. August Ungethum, of Vienna, is characterized by the same general ideas which we have praised so highly in the neighbouring rooms.

In this case a little more strength and virility is perhaps evident. Both in colour and form the artist has allowed himself a little more latitude, and the result is not the less charming. A note of scarlet in the settees, and a beautiful frieze with green and scarlet, give a vivacity to the whole which is particularly attractive.

Our illustration shows the remarkably beautiful fireplace and overmantel of this display. Characterized by the simplest outlines, it is a striking example of the effect obtainable without resort to heavy mouldings and intricate detail.

The designs of the upholstery and of the frieze surmounting the whole are especially good and original. M. Ungethum is to be congratulated on a most successful example of modern Art furniture.

The Façade of the Musée Centennal, Palais des Industries Diverses—Section Française.

THE FRENCH SECTION—PALAIS DES INDUSTRIES DIVERSES.

M. JULES BRATEAU'S EXHIBIT.

THE French Section is particularly strong in works of orfèvrerie and in artistic metal work.

There are many large and important firms vieing one with the other in the magnificence of their displays. Amongst these ambitious exhibits, the case in which Monsieur Brateau's work is shown appears to be a modest and unassuming one, but a glance at the character of the work will cause the searcher for artistic excellence to stop and further examine it. And he will be well repaid.

Every piece here shown is the personal work of Monsieur Brateau; and it is difficult, among so many beautiful things, to select the best for illustration. Everything, from the largest to the smallest object, shows the loving care of the artistic craftsman.

The clock which is shown in our illustration is a wonderful work in pewter. It has as a base a poppy reversed,

Clock. By Jules Brateau.

of which the buds form the four angles. A serpent, symbolizing Eternity, is coiled upon the stem of the poppy. The almond-blossom which clings to the design of the clock is symbolical of youth and rejuvenance. The face of the clock is of blue enamel. A figure of Love dismayed by the rapid passing of the hours is finely designed beneath the dial. Upon the other side of the clock figures of Adam and Eve are shown, the former anxiously scanning the enigmatic Sphinx.

On either side of the clock are found a thermometer and barometer. The panels which show the months, days, and hours are decorated with a design of mistletoe. Palm leaves, joining their points, form a sort of dome to the clock, which is surmounted by the terrestrial globe upheld by a delicately modelled figure of Urania.

Our other illustrations show a most original design for a salt-cellar, and three beautiful

plates, of which the decorative motives are respectively the chrysanthemum, the filbert nut, and the mistletoe. The goblets accompanying these last named are of equally beautiful design and workmanship.

It is with the greatest pleasure that one notices such extremely delicate and accomplished craftsmanship as is seen in this work.

Salt-cellar. By Jules Brateau.

Monsieur Brateau believes firmly in the results to be obtained from working on every piece himself and in leaving little or nothing to subordinates. In this way, and in this way only, is the very finest work in any craft to be accomplished. Surely, in these days, when so much is heard of schools of design, there are an immense number of persons who will take a keen delight in the inspection of this display.

If our many so-called Art students would see in such work the lesson which it so obviously teaches, we might have more the hope for the future of such crafts must lie. It is to be hoped that such success may attend his efforts that in the future Monsieur Brateau may continue to give us from time to time even more of his beautiful work.

Chrysanthemum Plate. By Jules Brateau.

The simplicity of the motives actuating the designs is also to be commended. We have here none of the fabulous monsters so dear to many French workers in orfèvrerie. M. Brateau finds sufficient inspiration in the beautiful forms of common natural objects familiar to us all. It is the artist's hand and mind which exalts these into an all-sufficient artistic motive.

work of a standard above the dead level of many exhibits seen even in the French Section, and certainly an improvement would be made in the cut-and-dried order of our own British Section.

It is, we repeat, in the work of such men as Monsieur Brateau, enthusiasts in the craft they work at, that

Plate and Goblet. By Jules Brateau.

Plate and Goblet. By Jules Brateau.

Clock by Lexcellent. Original in the Louvre.

FURNITURE BY LEXCELLENT.

THE works of M. Rénê Lexcellent form an extremely interesting display. It is to M. Lexcellent that the credit is to be given for such complete and careful work in the chiselled bronzes and other details.

The clock here shown is from the original by Martin Carlin in the Louvre. It is of a rare elegance in form. The bronzes are of exquisite design, and the inlaying of rosewood is charming.

The chiselled bronzes and the profusion of gilt work in no sense interfere with the delicacy of the whole.

The Marie Antoinette table (of which the original is also in the Louvre) was given by Marie Antoinette to Madame de Polignac.

The upper part of the table is decorated in panels of lacquer work, separated by lines of gilded copper.

The footstool, of the period of the Regency, in gilded wood, is a reproduction from the original, which formed part of the furniture of the Château de St. Cloud.

Settee by Lexcellent.

Marie Antoinette Table.

Furniture by Lexcellent.

THE WORK OF M. FIX MASSEAU.

WE reproduce here three specimens of the work of this versatile and accomplished artist, each of the greatest individual interest.

The first, a portrait-bust of Madame Gauthier-Villard, is a fine example of dignified portrait work and shows great style and distinction.

The second, "Emprise," a group in ceramic, is a wonderful technical achievement, the modelling of the figure of the beautiful woman in crouching attitude being of altogether exceptional merit.

Our third illustration is a fine figure in wood and ivory, "Le Secret," in which case Monsieur Masseau shows himself a master, not only in technical matters, but in the deeper and broader sense.

All three examples of his work have a strong artistic significance.

Marble Bust. Madame Gauthier-Villard.

Emprise.' Ceramic Group.

'Le Secret.' Wood and Ivory.

"THE FOUNTAIN OF THE THREE MODERN GRACES."

DESIGNED BY M. BOUCHER.

EXECUTED BY THE NATIONAL PORCELAIN MANUFACTORY OF SÈVRES.

THIS beautiful fountain is situated in a somewhat obscure corner of the Exhibition grounds. Doubtless, when the Exhibition is over, its situation will be a very public one. At present but a small proportion of visitors will be fortunate enough to discover it. It is close to the Porte Monumentale, however, and almost in the shadow of the Petit Palais.

Of wonderfully chaste design and most delicate in colour, its effect, when the water is gushing in slender streams from its many basins, is one of great beauty. On close examination it will be found to be one of the most complete and artistic works of the kind in Paris. Various marine forms, such as those of fish, of shells, and the like, are used throughout; and even crabs and turtles take their part in the design. The colour scheme is of creamy white and bluish green.

Altogether the Fountain of the Three Modern Graces is an extremely beautiful conception, and worthy of the reputation of the great designer who is responsible for it.

DESIGNS FOR THE GREAT FRIEZE IN MOSAIC ON THE GRAND PALAIS DES BEAUX-ARTS.

BY M. EDOUARD FOURNIER.

DESIGNS FOR THE GREAT FRIEZE IN MOSAIC ON THE GRAND PALAIS DES BEAUX-ARTS.

BY M. EDOUARD FOURNIER.

Fontaine en Biscuit. By M. Lache.
National Manufactory of Porcelain, Sèvres.

THE "FONTAINE EN BISCUIT," BY M. LACHE.

NATIONAL MANUFACTORY OF PORCELAIN, SÈVRES.

THE National Manufactory of Sèvres has a magnificent display in the Palais des Industries Diverses. It is on the other side of the Esplanade des Invalides to that devoted to the French exhibits generally. The space allotted to the Sèvres Manufactory is contiguous to the Austrian Section and a near neighbour to the Section des Pays-Bas.

There are many noble examples here of recent work in porcelain, but none are more notable than the superb works in "biscuit."

Amongst these the work of Monsieur Lache deservedly occupies a prominent position, his "Fontaine" being one of the finest examples of the results to be obtained in this medium which has ever been shown to the public.

The composition as a whole is most spirited, and the modelling of individual figures is beyond criticism. Moreover, the feeling of "style" which pervades the whole work is undeniable, and shows the work to be that of a veritable master.

Vase. Cleisonné.

Dans le Rêve. By Michel.

Louis XV. Vase. Marble and Bronze.

L'Histoire. By Barye.

Diana. By Barye.

BRONZES BY LEBLANC BARBEDIENNE.

Bedroom Furniture. By Majorelle Frères, of Nancy.

bed by Majorelle Frères, of Nancy.

BEDROOM FURNITURE BY MESSIEURS MAJORELLE FRÈRES, OF NANCY.

In going through the sections devoted to furniture in the present Exhibition, it is refreshing to come upon an exhibit of such marked individuality as that of the above-named firm. And this individuality is attained by artistic merit of a high order, and in no sense by a searching after the eccentric.

The bed which is the subject of our larger illustration is extremely graceful and dainty in its lines, and the other objects in the suite are equally well designed.

Messrs. Majorelle Frères have two other rooms of equal merit, which the exigencies of space alone preclude us from illustrating.

In the bedstead illustrated, the form chosen for the head suggests the light and buoyant form of the butterfly—a happy design in every respect.

The wall decoration and bed hangings are in harmony with the light and fanciful scheme prevailing elsewhere in the room, and the whole forms one of the most charming exhibits to be found here.

In every Exhibition there is enough and to spare of the repetition of hackneyed types of manufactures, and the searcher after the truly original will only occasionally find his labours rewarded. Certainly, in the present case, he will feel that Messieurs Majorelle's exhibit is worth discovering.

The firm is to be congratulated on a really beautiful exhibit.

FURNITURE BY PAUL SORMANI.

Louis XV. Bureau.

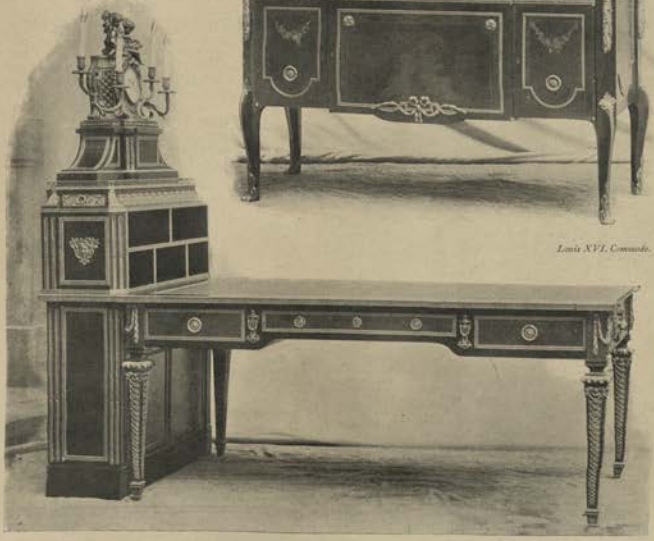
MONSIEUR SORMANI, of 10, Rue Charlot, Paris, contents himself to some extent, at the Exhibition, with showing examples of what can be done in reproducing the works of masters of the periods of Louis XV. and XVI. The pieces shown by him are, however, copies of works well worth remembering.

The three of which we give illustrations are especially fine historical works. The first, the Louis XV. bureau, is equally remarkable for the beauty of its form and the exceptional nature of the marqueterie. The original of this piece is in the South Kensington Museum.

The Louis XVI. commode is also from the Johns Collection in the same museum.

Our third illustration shows a bureau with "cartonnier" and clock of the period of Louis XVI., the original of which was in the Hamilton Collection, and was purchased by the Duc d'Aumale. It is now in the Château de Chantilly. The fabulous price of £5,565 sterling was paid for this bureau.

Louis XVI. Commode.



Louis XVI. Bureau with Cartonnier.

Jardinière, "Mêlé dans les Foins."
By A. Larroux.

BRONZES BY EUGENE HOUDEBINE.

We illustrate here three fine works by M. Eugene Houdebine.

The first of these, 'A Jardinière,' by Larroux, is a fine example of a rustic subject treated in a simple and sympathetic vein.

This group appeals, by the very every-day character of the incident chosen, to the thoughtful lover of things artistic. The artist has not sought for the heroic, but has instilled into his subject a fine feeling for the artistic possibilities of such subjects, when adapted to decorative purposes, and we have in his work an altogether admirable result.

The second, a group, 'Les Etoiles,' by Dercheu, is a spirited composition of two figures very characteristic of the artist, and remarkably well reproduced in the bronze.

The third illustration shown, a gilt-bronze and marble clock, is characterized by artistic and capable workmanship in all the materials used.

In each of these works, and in many others shown at the Exhibition, Monsieur Houdebine demonstrates the right of his house to be regarded as one of the first in Paris for reproductions in bronze and other metals.

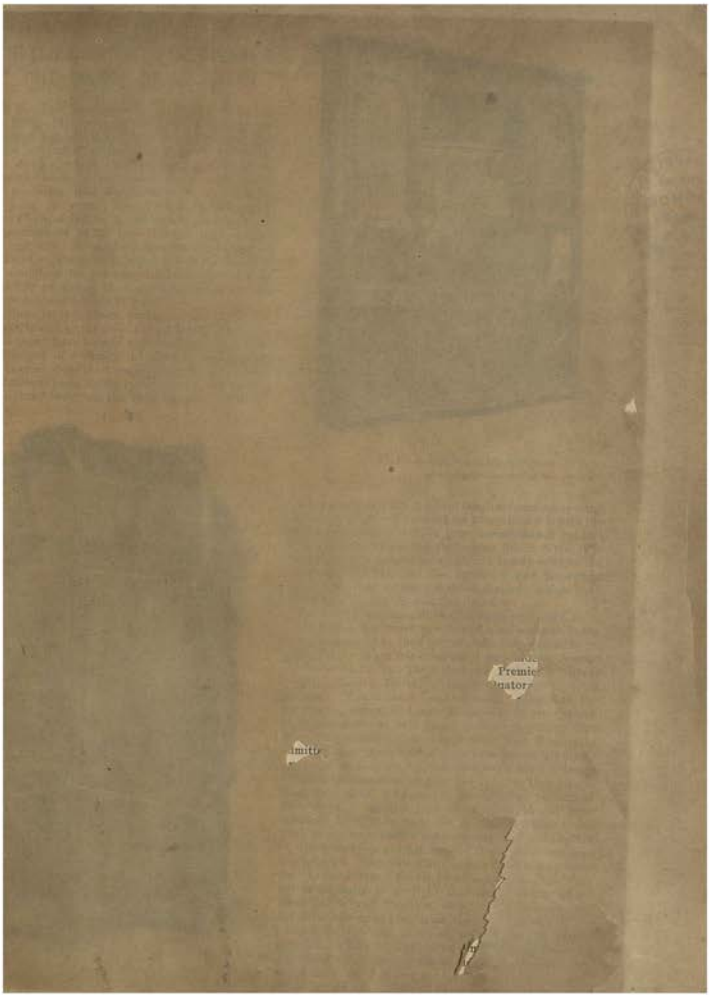
Group, "Les Etoiles," by Dercheu.

Clock, Gilt-Bronze and Marble, and Group "en biscuit."

Dressing Table by Heal and Son.

Work Stand by Heal and Son.

The Wardrobe. An English Furniture Exhibit.
Design in Oak decorated in Pewter and Ebony. Messrs. Heal and Son's display.



FURNITURE AND WOODWORK AT THE PARIS EXHIBITION.

FROM the Pont Alexandre III. to the Invalides, on each side of the Esplanade, extend two huge groups of buildings entirely devoted to the furnishing and decoration of public edifices and private residences, and the display which they contain, considered as one gigantic whole, is so bewildering that it is impossible for some time to regard it from a purely critical point of view. Sensations of overwhelming amazement have at first to be overcome: amazement at the stupendousness of the task that has been accomplished; and, when the mind has once again resumed its normal condition, the critic is bound to face the fact that most, if not all, of his preconceived notions as to what this particular section of the Exhibition would be like were completely and utterly at fault.

Those whose lot it has been, during the past twenty or thirty years, to visit all the great Expositions Universelles on the Continent, have been in a position to predict, with a certain degree of accuracy, the class of work which would be presented for their inspection in the furnishing and decorative sections, for the traditions of centuries had held undisputed sway over the designers and craftsmen

No. 1.—Wardrobe by Messrs. Majorelle Frères, showing naturalesque inlay and carving.

No. 2.—Wardrobe by Messrs. Majorelle Frères, showing inlay and carving of a more conventional character.

of all nations, and the same old familiar forms reappeared again and again. Of course I am aware that it is with the present Exhibition I have been commissioned to deal in this article, but, before discussing this in detail, it is essential to my purpose that I should briefly refer to the main characteristics of the furniture and decoration which have found a place at those displays which have preceded it during the past two decades.

The cabinet-makers and chair-makers of France were, up to but a few years ago, bound hand and foot to the styles originated by their forefathers: they seemed to be quite unable to get free from them, and, indeed, evinced no desire to do so. The "François Premier," "Henri Deux," "Louis Treize," "Louis Quatorze," "Louis Quinze," "Louis Seize," and "Empire" constituted the only seven notes, if I may so express it, upon which their compositions were based, and no departure from them was looked for, nor expected. And it must be admitted that, though those style have been freely drawn upon for inspiration by the designers and craftsmen of other nationalities, only in the land of their origin have they been rendered in their fullest perfection. Perhaps it is natural that the French should have remained faithful to them for so long, for their excellence is such that there is hardly any civilised country to which they—or at least some of them—have not been transplanted. Our own Chippendale drew largely upon the "Louis Quinze" for his ideas—and more often than not came sadly to grief in that phase of his work! Heppelwhite and Sheraton, and their contemporaries, did little else than give us an Anglicised version of the "Louis Seize," and excellent it was too, in many respects. While our early nineteenth-century furniture—perhaps the clumsiest the world has ever seen—was based upon the "Empire." Germany, Austria, Italy, America, and even Holland too, have gone to the same source, in a greater or less degree, and the result of it

all has been that flattery in its sincerest form induced the French to adhere unfalteringly to their old landmarks for generation succeeding generation. So it was that, at exhibition after exhibition, France was represented by matchless models in the styles I have named, and practically nothing else.

Of other countries which have to be reckoned with in this regard, Germany, Austria, and Holland had each abided by their own versions of the Renaissance, save where they had copied French models, while from Italy we had that florid caricature of the true *cinquecento*, than which few things become more unbearable to the cultured taste in but a short space of time. Here, then, is a brief summary of the main characteristics of the furniture displayed at Continental exhibitions for many years past, and those who have not searchingly studied the signs of the times of late fondly imagined that the same state of things would obtain at Paris in 1900. This idea, however, has proved to be erroneous; indeed, it is not too much to say that a complete revolution has been brought about, and the old order has almost entirely given way to a freshness of thought which demands the closest attention at our hands.

How has this come to pass? It is not altogether easy to say, but I am very much inclined to the opinion that the change referred to is very largely due to the influence of our own designers of furniture. For long, we ourselves were content to run in the same old grooves, quite happy in adhering to our own Elizabethan, Stuart, Queen Anne, Chippendale, Sheraton, Heppelwhite, and Adam forms; but at last there came a persistent demand for "something new," and clever men set to work to satisfy it. There cannot be the least question that Morris and his disciples had much to do with this revolt, and the extent of their influence must be fully and freely acknowledged. They said, "We are tired of all this over-elaboration in furniture; let us get back to 'first principles,'" and they attempted to demonstrate their views in actual furniture made to their designs. Possessing only a superficial technical knowledge of cabinet work, their attempts were, in themselves, a failure for the most part, but, nevertheless, they gave an idea to men who, through life-long experience, *did* understand the possibilities of the movement. So there was eventually originated in this country what, for want of a better name, has been dubbed the "Arts and Crafts" Style, and it was no sooner thoroughly established than the cabinet-makers of other lands were on the *qui vive*, determined to do something in the same direction. Particularly was this so in the case of France and Germany, while America, Austria, and even Denmark and Hungary were not long before they became infected.

No. 5.—Interior by the Maison Bagues.

In France this movement is alternately described as "*L'Art Nouveau*," and "*L'Art Moderne*," and its inception is principally due to a band of designers and craftsmen, some of whom, recognising the truth of

Carlyle's saying, "Custom doth make dotards of us all," retired from Paris, the hot-bed of conventionality and tradition, and settled down to study and work untrammelled in the placid retirement of Nancy. Of these, the brothers Majorelle, M. Emile Gallé, M. Bing, M. Plumet, and M. Selmersheim have been the most indefatigable, and the result of their labours has proved far-reaching.

Abandoning altogether the hard-and-fast principles of the standard styles of their country—the dignity of the "Louis Quatorze," the elaborate coquillage of the "Louis Quinze," the chaste delicacy of the "Louis Seize," and the imposing magnificence of the "Empire"—they have returned to that dame school whose mistress is Nature, to learn her lessons afresh, and apply them in their daily work so far as may lie in their power.

No. 4.—Dining Room by the "Grands Magasins du Louvre."

I need hardly say no better course could possibly be pursued, if directed in the proper spirit; but, absorbed in their admiration of natural growths and forms, these artists have sometimes permitted themselves to be led into the perpetration of absurdities which show how even the most gifted of men may, by taking too narrow a view of things, entirely lose their mental balance for the time being. It is one thing for the decorative artist to go to Nature for inspiration, learn her lessons, and apply them in such a way as may be dictated by the materials in which his ideas are to be carried out, and quite another to accept her blindly and implicitly as a *model* to be accurately copied, in every form and detail, whether the materials in hand be suitable or not. It is this latter course that is adopted all too often by the apostles of the "*Art Nouveau*"; but let it be hoped they will soon perceive the error of their ways.

The influence of the same spirit is apparent in the German and Austrian furniture, but there the extravagances are not so extreme, though in some instances they are quite bad enough. While not rigidly copying natural forms, in the construction of chairs, tables, and suchlike articles, they give an idea of natural growth by the introduction of tortuous supports for the existence of which there is no reason nor justification whatsoever, which are by no means beautiful, and whose execution is a matter of extraordinary technical difficulty, and consequently excessively costly. Were the cost justified by the result, nothing could be said against it, but it is altogether unnecessary, and the labour and money so expended might have been far more worthily employed.

No. 5.—Writing Table by Messrs. Majorelle Frères.

The point which many members of the school in question lose sight of is that ornament should in no respect override construction, but should be altogether subservient to it, and, like many another who has ignored that fundamental principle, they have come sadly to grief. Casting aside what they have considered to be the "worn-out" features of old traditions, they

have also abandoned those canons of construction which must govern all good work, and, as a matter of course, the inevitable disaster has come to pass.

And yet it must not be understood that this "*Art Nouveau*" is utterly and irredeemably extravagant and absurd, for in the hands of some of its exponents, who have not permitted themselves to be "carried away" in their search for freshness, it possesses a peculiar charm all its own. Well-made and sensible forms, suggesting just in the slightest degree the growth of Nature, "dressed up" with the finest of metal work, carving and marquetry, are shown, and there is much in them to admire. With these must rank most of the productions of the brothers Majorelle, of MM. Plumet and Selmersheim, of M. Lambert, and a "Modern" dining room by MM. Damon and Colin, all of which call for very high praise.

No. 6.—Leather Screen by Mr. George Hulbe, of Frankfort.

With regard to the question of marquetry, it must not be passed with simply a brief reference, as here again a complete change has come about, and one, moreover, which I regard as being in a right direction, though extravagances are being indulged in here as in other fields. For many years we have been accustomed to the delicate inlay of the class which originated in Italy during the period of the Renaissance, and, up to a comparatively short time ago, no effort was made to get away from it, with the exception of the ordinary commercial "Dutch marquetry," which is, generally speaking, unworthy of serious notice.

I need hardly say that the Italian inlay to which I have referred consists principally of fine scrolls, flowers, and foliations, of a most delicate—almost "wiry"—description, and, good as it may be, its constant repetition becomes monotonous. But it occurred to some designers that breadth of treatment, both in form and colour, might with advantage be cultivated by the marquetry cutter, though whether the movement originated in this country or on the Continent it is impossible to say with any degree of certainty. The work shown by Mr. Lorimer at the "Arts and Crafts" some years ago was among the first of the kind seen in England, but then the same, or practically the same, treatment was being cultivated contemporaneously at Nancy.

No. 7.—Leather-covered Chair by Mr. Geo. Hulbe, of Frankfort.

In our country, this new school of inlay is confined almost exclusively to the rendering of conventional schemes, based upon Nature, but in no sense naturalesque; in France the reverse is the case. There, clusters of flowers and foliage, landscapes, and figure subjects are rendered in natural veneers with all the accuracy that can be attained by extreme care in the selection of woods, and consummate skill in their manipulation. From a technical point of view, the results obtained are little short of phenomenal, but, considered from the standpoint of the decorative artist, serious exception must often be taken to them. By way of illustrating what I mean, I reproduce overleaf two pieces by Messrs. Majorelle Frères, of Nancy. The central panel in the first (No. 1) shows the purely naturalesque treatment, and is in no sense "decorative." True, it is a masterpiece of

craftsmanship, but skilfully as the subject is portrayed, it could have been rendered more truthfully and effectively in other media, and with far less trouble and expense. There is not the least evidence, either, of its having been designed to fill the space it was destined to occupy; everything ends abruptly, and so conveys an impression of incompleteness which mars the whole piece. By way of contrast to this, the inlaid panels in No. 2 are absolutely fitting to the positions they grace, and small exception can reasonably be taken to them. These are not isolated examples, or I should not have dwelt upon them at so great a length. They are types of the new school, and, as such, their appearance here is necessary.

The readers of THE ART JOURNAL are, of course, conversant with the historic French styles, and it is for this reason I have not introduced any of the old familiar models in this connection. Indeed, my aim is to show to what an extent the "*Art Nouveau*" has broken away from them, and, as a further illustration of this, it would be difficult to put forward anything more striking or convincing than the interior by the Maison Bagués, shown in No. 3. There is no respect for old traditions here. The designer has given free

No. 8.—Sideboard by the Bath Cabinet-Makers' Co.

play to his fancy, but, with all his vagarisms, has not violated seriously any of the cardinal principles of construction—as has been done in so many cases. The detail employed is naturalesque to all intents and purposes, but it is subordinated to the forms it enriches, and the effect of the whole, with its light wood-work and extreme delicacy of colouring, is

No. 9.—Interior by Messrs. Cuypers and Co., Holland.

No. 10.—Cabinet by the Bath Cabinet-Makers' Co.

irresistibly charming, notwithstanding the fact that one may be inclined to take exception to some of its component parts.

The dining room by the Grands Magasins du Louvre (No. 4) is peculiarly interesting, as it is neither old nor new, but a curious blending of both. For the general forms of his cabinet work, the designer obviously drew upon his knowledge of the "Louis Quatorze," unwilling to leave the old landmarks behind altogether, but the room was to be a "modern" one, and, therefore, "something had to be done." So, having the traditional foundation to work upon, he went to Nature for his detail, and in the panelling of the walls, and of the sideboard and clock, we have swags, bunches, and sprays of leaves and flowers "to the life." In the chairs he is bolder still; but they are, perhaps, the least successful feature of the apartment, the backs being a strange conglomeration of shaping and carving. My illustrations of French furniture must end with just one more example of the work of Messrs. Majorelle Frères—the writing table which appears in No. 5. Here again we have still another proof of the determination of the modern French designer to suggest natural growth, and yet the construction is "sound," even though somewhat eccentric. The woodwork is of mahogany, while the blossoms and leaves are of modelled and chased brass, not bright, but with a dull finish, which banishes any suggestion of garishness. Many numbers of this magazine might be filled with striking examples of modern French work, but the space allotted for this article is limited. I hope, however, I have succeeded in conveying some slight idea of the principal characteristics of the remarkable developments that have come about in France during the last four or five years.

The same spirit has been at work in Germany, and, to a lesser degree, in Austria and Holland, but many pages would be required to illustrate representative schemes from the displays organised by these countries. It must suffice, therefore, to reiterate that many of their designers and craftsmen have followed the example of the Nancy School, and are going direct to Nature for their inspiration. But not all. As an alternative to the naturalesque, some are cultivating severe simplicity of form, devoid almost entirely of extraneous embellishment of any kind whatsoever—in fact, following the lines laid down by the Morrisean coterie in this country—and few exhibitors display greater taste in this direction than M. M. Niedermoser, of Vienna, a number of whose productions are exhibited upon page 112 of this volume. These are based upon distinctly English lines, and the complete schemes from which they are taken are characterised by a delightful restfulness which stands in happy contrast to the "worrying" effect produced by much of the furniture and decoration of the more eccentric type.

There is one exhibit in the German section—that of Mr. Geo. Hulbe, of Frankfort—devoted to the demonstration of the possibilities of leather in its application to furniture, a branch of art industry in which the Germans have for long been pre-eminent. From this source come the screen and chair, Nos. 6 and 7, both of which are of more than average merit. With the ordinary painted, lacquered, and embossed leather screen, either with some florid "Louis Quinze" design, or pastoral scenes *à la Watteau*, we are pretty well familiar, and I think many of us would prefer to have in our homes such a happy alternative as that shown in No. 6.

Of modern Dutch furniture and decoration, space will not permit me to say much, and a single illustration must suffice to indicate its latest tendencies. One or

No. 11.—Music Cabinet by Mr. J. S. Henry.

two interiors there are in the true old style of the Netherlands, the most delightful of which is the Salon de Hindeloopen. The interior illustrated in No. 9 is by Messrs. Cuypers and Co., and the success of the whole depends to a very great degree upon the colouring, which is its main feature. The floral enrichment of the furniture is in rather vivid tones of yellow, red, and green, but upon the walls the subtlest shades of many colours are employed, resulting in what can only be described as a "bloom," which is, at one and the same time, cheerful and restful to the eye. Generally speaking, the *Art Nouveau* has not yet taken root in Holland, as in the other countries mentioned; the sturdy Dutch hesitate long where the casting away of old traditions and the inception of startling innovations are concerned.

My final notes must be devoted to some of the furniture by which Great Britain is represented, and in this connection the reader will naturally inquire, "What about *our* 'New Art'?" I have already referred to the fresh developments that have taken place in British cabinet work of recent years, resulting in the origination of a style variously known as the "Arts and Crafts," the "Liberty," and the "Quaint"—we have not yet claimed to have produced a "New Art." And it is time that one or two examples should be given. The sideboard, No. 8, designed by Mr. C. A. Richter, is in fumigated oak, and depends principally upon carving, in which fruit of various kinds is taken for a *motif*, for the enrichment. The metal handles and other fittings are of armour-bright steel. In the cabinet, No. 10, by the same designer, is evidence that the British marquetry-cutter need not fear his Continental competitors in his own domain, for the centre panel is magnificently inlaid with copper and various coloured woods. This inlaid panel opens and reveals the interior completely fitted for writing purposes, the writing slope being "lined" with cowhide, and supported by leathern thongs, decorated in coloured relief. The same modern feeling is represented by the music cabinet, No. 11, by Mr. J. S. Henry, bearing the fitting legend:—"How sour sweet music is when time is broke and no proportion kept: so is it in the music of men's lives." The introduction into the panels of the doors of the portraits of great composers is a happy idea. Characteristic pieces from the display of Messrs. Heal and Son have already appeared in this volume (page 127), and so far as our own section is concerned, just one more illustration must suffice. Messrs. Howard and Sons, of Berners Street, have given a demonstration of dignified British furnishing, which certainly ranks high among the finest of the exhibits sent from this country, notwithstanding the fact that they have adhered to the best of old familiar lines, rather than striven after novelty. That they are lacking in the creative faculty when it is demanded, must not be imagined, but they have preferred to show that, despite all a certain class of critics may say, the old standard styles are not yet to be relegated to the limbo of forgotten things. The mantelpiece and sideboard in this room, No. 12, are masterpieces of craftsmanship, enriched with the crispest

No. 12.—Dining Room by Messrs. Howard and Sons.

of carving, every detail of which varies, while the simple wall panelling, with its low relief above, forms an admirable setting to both.

It will naturally be expected that I shall say something with reference to the British Pavilion, in the Rue des Nations, and I must not omit doing so. The exterior has been dealt with by Mr. Herbert Butler; the pictures, which are the principal feature of the interior, do not come within my province, so there simply remain the furniture and woodwork to be considered here. The complete building has been fitted out to represent an old Elizabethan mansion, and, so far as the designers and craftsmen entrusted with the work have been able, they have performed the task allotted to them with credit. But the impression conveyed by almost every apartment is that "funds were limited." There is evidence everywhere of "cutting down cost," so that to anyone who has revelled in the glories of some of the sixteenth and seventeenth-century homes of this country—Holland House, for example—the idea given is "Elizabethan" and water! I do not believe for one moment that the firms selected to carry out the scheme are at all responsible for this: they did their best within the limits imposed; the blame must fall to the lot of those higher in authority. The work throughout is by no means bad—on the contrary—but it is far from representing the noblest phases of our national style, and I very much fear that if good old John Thorpe were now alive to see it, no emotion of pride would stir his breast.

It is curious that the bedroom illustrated in No. 13 should have been included in the British Pavilion; not that it is unworthy of such a place, but it is so entirely different from every other apartment in the building. Here is a juxtaposition of the new and the old with a vengeance! but as it is with the new that we have most to do in this connection, all due attention must be accorded to this effort of the Bromsgrove Guild of Applied Arts, to give an object-lesson in one of the most modern phases of British furnishing and decoration. There is no detail in this room, I am inclined to think, which would not be accorded the approval of the "Arts and Crafts" Society, and most of the work is of a high standard. Miss Mary J. Newill's two needlework panels, 'The Wandering Wood' and 'The House of Holiness,' were shown at the New Gallery last year, and are among the best things in the scheme. Here and there are indications of amateurishness, but, taken altogether, the result obtained is one upon which the Bromsgrove Guild may be heartily congratulated.

R. DAVIS BENN.

No. 13.—Bedroom in the British Pavilion by the Bromsgrove Guild of Applied Arts.

View showing the Towers of the Restaurant International and of the Canadian Pavilion, the Dome of "Algeria," and of the "Stereorama Monument."

THE COLONIAL SECTIONS SITUATED NEAR THE TROCADERO.

THE part of the Exhibition known as "The Trocadero" is, in reality, the exhibit of the industries and other characteristics of life in the Colonies and Possessions of France, and in those of foreign nations.

The Colonies of France naturally occupy the principal and most conspicuous positions, and form the most marked features of this part of the Exhibition.

Crossing the Pont de Jena from the Champ de Mars, the visitor is at once struck with the effect produced by the Official Exhibit of France's most important African possession, Algeria. The exterior is of singularly happy design and fine proportion, and is moreover placed well with regard to surrounding space and environment.

A Street in "La Tunisie."

The building is approached by a broad and imposing flight of steps, and is surrounded by palms and tropical plants, which add a touch of nature to the whole, giving it, indeed, an atmosphere of reality which is convincing.

The interior is devoted to a display of the actual progress of Algeria, in matters educational and material. Pictures, maps, geological and zoological specimens, and a host of other objects, are carefully arranged, and form a collection well worth earnest scrutiny.

On the other

side of the Algerian street we find the less serious, but possibly to the majority of visitors more attractive, *unofficial* Algerian Section, together with the "Stereorama Mouvant" and "Great Sahara" exhibits. The Algerian Street scene to be discovered by the venturesome visitor is full of colour and movement, and is doubtless true to the original which it purports to represent.

Farther to the left one finds the section of La Tunisie. Our illustration gives an excellent idea of the completeness of the reproduction of well-known architectural features of Tunis.

Proceeding towards the Trocadero itself, the visitor will notice the view which we incorporate as our headpiece. In the foreground is the Stereorama Mouvant and part of the official Algerian Section, beyond are the towers of the Canadian building, and, in the distance, various cupolas and minarets complete a very charming picture.

Turning now to the left, a large group of buildings represent the French Colonies of Indo-China, the temple which we illustrate forming one of its principal and most interesting characteristics. The grotesque sculptures guarding the approaches to the temple are admirably shown.

Leaving the French Colonies, and crossing now to the Foreign Section, the most striking building is undeniably that of Russia. It will be noticed, in passing through the "Rue des Nations," that the Empire of Russia is not represented, and here we have the reason. Russia has preferred to make a special effort of her own, and has produced the wonderful building shown in our full-page illustration.

We have already remarked in these pages on the great Trans-Siberian Railway Panorama, but this is by no means the only, or even the most important, attraction of this section.

The collections of pictures, sculpture, curios, and innumerable objects showing the vast extent and productiveness of the Russian Empire are well suggested by this great exhibit, notwithstanding that the subject seems so appalling in its dimensions.

If we now continue our tour of the grounds, we arrive at the Colonies of the Low Countries.

The most suitable subject for illustration in this section is the temple shown. It is an elaborate

The Official Exhibit of Algeria.

The Algerian Street—Unofficial Section.

The Temple, Indo-China.

reproduction of a characteristic style of architecture.

The Chinese Section is very pretty and dainty, and is arranged with great skill to attract and charm the eye. The gardens surrounding the buildings are tastefully laid out, and a little stream, crossed by a bridge, trickles through the grounds, the whole picture being reminiscent of the Willow Pattern landscape with which we are all so familiar.

The visitor to this part of the Exhibition can wander at will amidst surroundings suggestive of almost any part of the world, and he will be unwise to leave without visiting thus in imagination such widely divergent parts of the world as "Dahomey" and the "Transvaal," "Japan" and "Canada."

The old phrase, "to combine amusement with instruction," so often the terror of our younger days, can here be literally and pleasurably applied.

It will undoubtedly well repay the visitor, however limited his time may be, to devote a part of it to a visit to "The Trocadero."

In an hour he can form impressions, far more correct, of the customs and manners of life of strange and distant lands than could be obtained by months of study of books.

To the younger generation of visitors to the Exhibition, such a lesson is invaluable, and such an opportunity should on no account be missed.

HERBERT E. BUTLER.

The Temple, The Dutch Colonies.

The Russian Pavilion.

In the Chinese Section.

The Dahomey Village.

General View of the Trocadero Part of the Exhibition.

Entrance Gates, Avenue d'Antin.

LE GRAND HALL ELLIPTIQUE.

GRAND PALAIS DES BEAUX-ARTS.

THE entrance to the Grand Palais from the Avenue d'Antin is of the greatest possible architectural interest. Comparatively little used by the public, this entrance is nevertheless the best means of gaining a correct first

The Elliptic Hall from the Ground Level.

One of the Side Entrances, Elliptic Hall.

Decoration Group—"Architecture."

Decoration Group—"Sculpture."

impression of what the interior of the Grand Palais is really to be. When one enters from the Avenue Nicholas II., the impression of the interior of the Grand Palais is distinctly disappointing. Here the contrary is the case. The Grand Hall Elliptique, which we enter from the Avenue d'Antin, is the work of the well-known and able architect M. Albert Thomas, and the decorative part has been designed and executed by another artist, M. H. Nelson.

Viewed from every point this magnificent domed ellipse is of the greatest beauty.

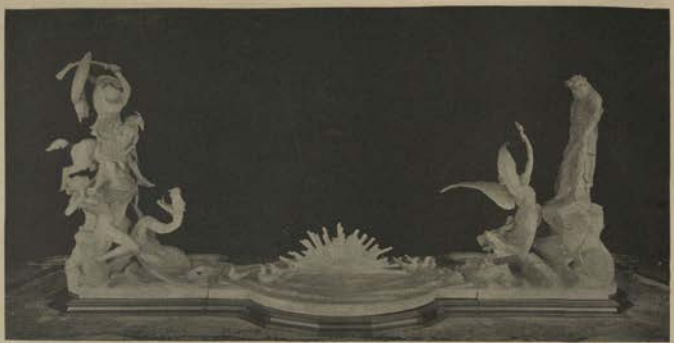
Architect and decorator are alike to be congratulated on a really splendid achievement. Nor must we omit to congratulate the sculptors of the decorative groups of figures and of the floral ornament. The metal-work and bronzes in relief are also of a remarkable order of merit.

On the whole this particular part of the Grand Palais may be regarded as one of the special artistic triumphs of the Exhibition.

It is to the courtesy of M. Albert Thomas and M. H. Nelson that we are indebted for permission to reproduce the accompanying illustrations, which are worth studying.

Medusa Head. Part of Decoration.

The Elliptic Hall, from the Gallery.



The Central Part of the "Surtout de Table."

THE GREAT "SURTOUT DE TABLE." BY FREMIET.

NATIONAL MANUFACTORY OF SÈVRES.

ONE of the principal exhibits by the Manufactory of Sèvres is the above-mentioned fine work by M. Fremiet. It belongs to the State, and is a monument to the artistic power of the great designer, and to the remarkable skill of the Manufactory.

Worthily occupying a central position in the gallery devoted to the Sèvres Collection, it attracts and holds in admiration many thousands of visitors daily, by the extraordinary truthfulness to nature of its separate parts, no less than by the wonderful artistic feeling manifested in its conception and design.

M. Emmanuel Fremiet has long held a place in the very first rank of French sculptors, and his present work is worthy in every way of his great reputation.

Side Group of the "Surtout de Table."

The composition of the central piece is remarkably fine, but it is impossible to select any one part of the work as superior to the rest. We must be content to allow our illustrations to speak for themselves as to the great merits of the entire work.

Monsieur Fremiet has the exceptional gift of being able to handle, with equal success, the human figure and the forms of animals. His reindeer, horses, young bear and peacock, chosen as subjects here, are wonderful.

Side Group of the "Surtout de Table."

End Group of the "Surtout de Table."

End Group of the "Surtout de Table."

THE "RÖRSTRAND" PORCELAIN MANUFACTORY OF STOCKHOLM.

WE show here a few examples of the work of this old-established and well-known Swedish manufactory.

Their exhibit in the gallery of the Palais des Industries Diverses is a remarkable one, whether viewed as a whole or taken in detail. The many honours which the manufactory gained in previous exhibitions will doubtless be added to here. For the present we can merely call attention to the simplicity and grace of the objects illustrated, and which are fairly representative of an exhibit in which the work is uniformly of a high order of merit. The vase by Madame A. Boberg forming our central illustration is most complete in its design and execution.

The "Jardinière à Fleurs," and the "Pot à Fleurs," by M. A. Wallender, and the vase by M. A. Eriksson are strikingly original in design. We have here an exceptionally fine exhibit.

The Scandinavian races show a wonderful vitality at the present Exhibition in artistic matters, and perhaps in no department is this more marked, than in the sections devoted to pottery and porcelain.

St. George. By Frémiet.

François Villon. By Etcheto.

Diana. By Falguiere.

Poet upon Pegasus. By Falguiere.

ORFÉVRERIE BY V. MAYER'S SÖHNE, OF VIENNA.

THE works in Orfévrerie by this firm are of the order to be expected from the house enjoying the title of makers of Orfévrerie to the Imperial Court of Austria.

The central piece of the fine "Surtout de Table" is designed and executed with great taste and care, and the Girandoles accompanying it are of equally finished workmanship. Messrs. V. Mayer's Söhne have here one of the finest and most valuable examples of silver-ware to be found in the Exhibition.

Centre-piece. Great "Surtout de Table." Style of Louis XIV.

PORCELAIN BY BING AND GRONDAHL, OF COPENHAGEN.

OCCUPYING a conspicuous and well-deserved position in the Danish Section the work of Messieurs Bing and Grondahl is sure to attract those interested in the Ceramic Arts.

The display is characterised by artistic qualities of a high order. Mr. Willumsen, the Art Director, and his young staff of artists, have infused a wonderful vigour into the work, most refreshing in these days of endless repetitions of worn-out themes.

Coupe Ornée.

The whole exhibit is conspicuous by its freshness and originality, and is likely to still further enhance the reputation of the firm.

Messrs. Bing and Grondahl have one of the very best displays in a section where the average of attainment in porcelain-making is perhaps higher than in any other.

"Roses Trémières."

"La Civilisation Victorieuse."

"L'Automne."

An Oak-Panelled Room in the German Section. By Professor Pfann of Munich. Painted Panels by Georgi.

A Carved Staircase in the German Section. By Herr G Riejelmann

Louis XVI. Lustre.

Louis XV. Candelabra.

The Dragon Fly. By Piat.

ELECTRIC LAMPS BY MOTTHEAU ET FILS, PARIS.

OUR three illustrations give a fair idea of the work shown by this firm at the Exhibition.

The first shows a large Louis XVI. Lustre, with four branches supporting a luminous crystal globe, with a pearl basin with internal illumination, and decorated with chiselled bronzes.

Next, we have a large Candelabra and marble pedestal in the style of Louis XV., with motives of decoration also in chiselled bronze.

Our third illustration, "The Dragon Fly," shows a female winged figure supporting a candelabra of three electric lamps, in chiselled bronze, admirably modelled. The whole is of an entirely novel and attractive design. The sculptor, Monsieur Piat, has scored a distinct success in this very original pièce. Messieurs Mottheau et Fils show many other admirable works. Notably a large Louis XVI. column and vase, in sea-green marble and application of bronze.

The work shown is artistic and interesting, and adds, if possible, to the reputation of this already famous house.

The introduction of electricity as a means of domestic lighting has given a new opportunity to such firms as that under consideration to display their taste and ingenuity, and it must be conceded that Messieurs Mottheau et Fils have availed themselves to the full of the new possibilities presented.

The French Section shows many examples of fine work applied under the new conditions, but we doubt if a more complete success is to be recorded to the credit of any exhibitor than can be conceded to Messieurs Mottheau et Fils.

ORFÉVRERIE BY E. SANNER, PARIS.

We are able here to illustrate a few examples of the Orfévrerie shown by the above-named firm.

The Chocolate Jugs and Ewer forming our headpiece are in the styles of Louis XV. and of the Renaissance.

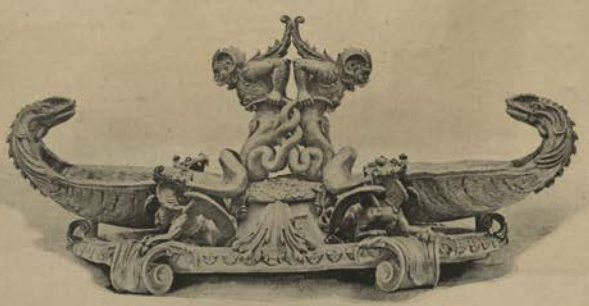
The central illustration shows a Candelabra of four jets elaborately chiselled, and in the Louis XV. style.

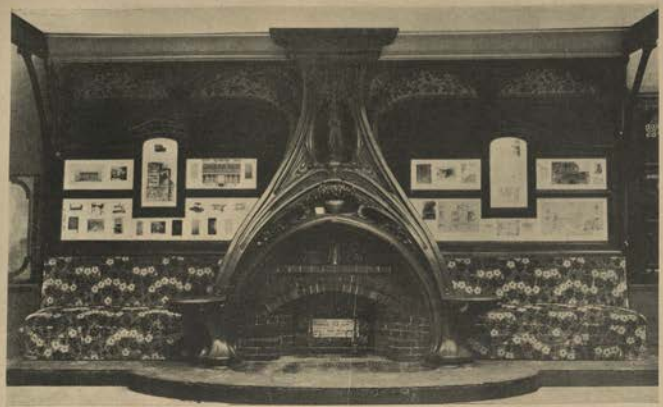
The Italian Renaissance "Surtout de Table," illustrated below, is after the model of the fountain of the "Place of the Old Palace," at Florence.

All the examples shown in the Exhibition are of great merit and will repay careful attention.

From the many fine examples of Orfévrerie displayed by this house, it is extremely difficult to select the most representative specimens, but our illustrations will serve to suggest the high order of merit of the exhibit as a whole.

The visitor to the French Section, Esplanade des Invalides, should devote a part of his time to the study of the fine work accomplished by the French designers in Orfévrerie, and the exhibit shown by E. Sanner holds, amongst them, a very high place.





A Carved Chimney-Piece by Messieurs Anseur Fils et Hipp.

Cosy Corner of a Room by Ludwig Schmidt, Vienna.

DELLA ROBBIA POTTERY.

THE chief interest attached to the productions of the Della Robbia Pottery, Ltd., is that in the Vase, or "Pottery Department," no two pieces are decorated alike, there being ever a change either in the pattern or on the few pieces that are moulded in the treatment of colour. The manufacture was started under the auspices of Mr. Harold Rathbone by a number of gentlemen who became shareholders in the firm, and whose cordial sanction was given to the experiment of restoring the legitimate pleasure of the best use of their faculties of invention and design to all the workers, and it has for the last sixteen years been conducted entirely on this principle, resulting in works of great individuality and character, and great beauty and richness of colouring, acquired in very few, if any, other manufacture of English pottery, whilst the cardinal principles of good design are ever kept in view. The specimens illustrated here were sent to decorate the private apartments of H.R.H. The Prince of Wales, in the Royal Pavilion, the decoration of which has been done by the Bromsgrove Guild of Handicrafts.

XHIBITION, 1900.

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THE PARIS EX

LIST OF

1. OLD PARIS . . . . . *Described*
2. LAYING THE FOUNDATION STONE OF THE PONT ALEXANDRE III. . . . *From the Picture by Described*
3. THE CLOISTER OR THE WORLD? . . . . . *From the Picture by Described*
4. THE RUE DES NATIONS . . . *Described*
5. "IN THE COLONIES"—THE PARIS EXHIBITION . . . . *Described*
6. THE LITTLE WHITE GIRL . *From the Picture by J. Described*
7. THE MARCHIONESS OF LOTHIAN . . . . . *From the Picture by Described*
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9. THE FORD . . . . . *From the Picture by Described*
10. MONUMENT TO THE FRENCH REPUBLIC . . . . *From the Statue by Described*
11. A YOUNG LADY OF SWITZERLAND . . . *From the Picture by Described*
12. MADEMOISELLE CAMARGO DANCING . . . . . *From the picture by Described*

LIST OF SIGNED ARTICLES

The Paris Exhibition of 1900
The Buildings—French, Colonial, and Foreign
The French Pictures (1800 to 1900) in the Grand Palais
The Palaces of Fine Art—the Grand and Petit Palais
The Pont Alexandre III.
Modern British Pictures at the Paris Exhibition
The Champ de Mars
Modern Pottery at the Paris Exhibition
The Rue des Nations
Furniture and Woodwork at the Paris Exhibition
The Colonial Sections situated near the Trocadero
Wall Coverings and Hangings at the Paris Exhibition
The Exhibition Buildings on the Banks of the Seine
The Paintings in the British Pavilion
Some Minor Palaces of the Rue des Nations
The Spanish Pavilion at the Paris Exhibition
The "Village Suisse"
Centennial Collection of French Art in the Paris Exhibition
The Glass at Paris
The Moving Pavement
The Sculpture at the Paris Exhibition
Some Views of the Grand Palais and of the Petit Palais
Continental Pictures at the Paris Exhibition
Black-and-White at the Paris
The Imperial

No. 1.—The Dance of Salome. By Madame Frida Hansen, of Christiania.

WALL COVERINGS AND HANGINGS AT THE PARIS EXHIBITION.

RECENT advance in decoration is hardly in the direction of woven, printed, stamped, or other mechanically produced material for wall covering and the like. Tapestry, however, forms rather a feature in the Paris Exhibition more especially in the French section—though there is nothing to compare for dignity and breadth of decorative effect with the Morris series of English hangings, from cartoons by Sir E. Burne-Jones (page 166), which Mr. McCulloch has contributed to the British pavilion.

French tapestry weavers lose sight of the loom in their invariable pursuit of picture, which at the best is barely decoration. Many of the designs on which they spend their skill amount to little more than essays in historic style, pitched in a key of colour calculated perhaps to correct itself in the course of ages, but in the meantime unpleasantly hot. That is not so in the case of Gustave Mercan's 'Siren and Poet.' The picture is his own, and it is at once rich and cool in tone, but the way he breaks, or, more properly speaking, crumbles up his colour, though it gives brilliancy, does not conduce to the restfulness to be desired in a wall hanging. J. P. Laurens aims at decoration in his Tournament scene, though the scale of his figures is too small; and there is something in the quasi-mediæval treatment of Urrity's 'La Bergère' which is distinctly pleasing; but the most striking piece of tapestry is 'France in Africa,' designed by S. Rochegrosse in the spirit of a patriotic poster. In reference to a more modern subject, it may be said that the skirts of the ballet dancer do not lend themselves kindly to wall tapestry.

No. 2.—Embossed Leather Paper by Jeffrey & Co. Designed by Stephen Webb.

It is curious to compare the ultra pictorial French tapestries with the deliberately archaic productions of Det Norske

No. 3.—Tissue Transparent by Det Norske Billedvæveri, Christiania.

Billedvæveri of Christiania, such as the Danse of Salome (illustration No. 1). Madame Frida Hausen's pictures certainly do not err on the side of the picturesque. A very interesting feature in the exhibit of the Norwegian factory of which she is artistic directress is their "tissu transparent" (illustrations 3 and 4), true tapestry, that is to say, worked by hand upon a warp, but only the pattern worked, the warp threads hanging, as it were, loose between, and forming a semi-transparent background to the design, which is of necessity rather full in character.

The Exhibition is rich in old tapestries. There is not merely the fine collection of French work in the Petit Palais, but the Flemish in the Belgian and Spanish pavilions; and in the Place des Invalides there are three old Savonnerie hangings, depicting the history of S. Remi, which are all the more interesting because one of them is hung with its face to the wall, and you see the back of the work, and can compare it with the companion pieces, and appreciate the effect of exposure to light upon the old dyes. It was not kind to the modern French productions to hang this sober mediæval work so near to them.

Of machine-woven tapestries (so-called), and other curtain stuffs, there is not in any section a very remarkable display. Manufacturers appear to be either fast bound to rather tiresomely familiar historic mannerisms or to have broken loose altogether from restraint. The designs they produce are apt to be either distressingly

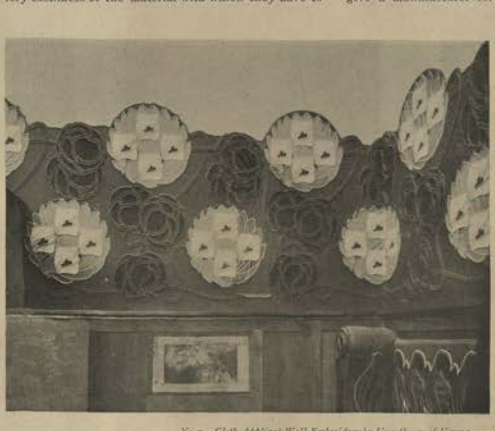
No. 4.—Tissue Transparent by Det Norske Billedvæveri, Christiania.

dull or distractingly up-to-date. There is no mean between the ordinary and the eccentric—it seems as if the artist could not depart from the *convenu* without kicking up his heels.

In silk-weaving Lyons justifies its reputation in so far as manufacture is concerned. You find perfect reproductions of patterns by no means always perfect; and what is supposed to be original, the dainty wall panels for example "designed" by Arthur Martin for the Magazin du Louvre, might often just as well have been designed a hundred years ago. "Original" effort takes also the direction of flower painting, marvellously reproduced by the loom, often very delicate in colour, so pure in tint, so opalescent that the quality could hardly have been got in anything but silk. One may not have much sympathy with such "design," and yet be glad that the very costliness of the material with which they have to deal, prevents as yet the Lyons weavers from abandoning the ways of art, flowery and familiar as they may be, in pursuit of mere novelty. In the English section Warner and Sons show some brocades, damasks, and velvets, of which, even in comparison with Lyons, we need not be ashamed; but the best of them, it has to be owned, are copies of old work, and it is not only the best old work that has been copied. In England as in France, apparently, it is fashion, not taste, which guides the weaver.

In printed textiles there is perhaps more original effort, though there, also, many of the best things are in imitation of old woven stuffs. Bassel ièvre Fils carry this sincerest flattery to a high degree of perfection, and by a cunning light round the edge of the pattern give to merely printed velvet very much the appearance of relief. Legrand Frères combine printing with actual stamping, both done at one operation. The effect is very interesting, and some of the patterns, small and unpretending as they are, show considerable taste and fancy in design. There is something of novelty in outlining a bold scroll pattern on velvet in machine-embroidered chain-stitch, and in spreading the design without repeat over the whole area of the velvet curtain—a proceeding adopted by Cornille Frères. Some very beautiful effects are produced by weaving velvet on a printed warp.

It would be impossible to do anything like justice to the vast variety of stuffs exhibited, all the more impossible because of the manner in which, with scarcely an exception, they are displayed—the manner of the ordinary shop-window. Side by side with broad and dignified sixteenth-century velvets, are dainty, finnikin Louis-Seize silks; next to bold, restful one-coloured damasks, are fidgetty, broken-hued brocades—neither having anything in common with the other except that they are imitations all. The credit which one would give a manufacturer for reproducing a really fine old thing is often rudely shaken by his impartially reviving dead styles of ornament which taste should have prompted him to let quietly lie in their graves. You cannot give a man all the praise which the beautiful colour of some of his productions would warrant when others of them are an offence to the eye. Many a delicate thing is passed over because of the coarse company it keeps. Many an exhibit fails to attract because of the tasteless way it is shown.



No. 5.—Cloth Appliqué Wall Embroidery by Ungelkunst, of Vienna.

The most commendable English exhibit is that of John Bright, Bros., of Rochdale, some of whose plushes are exquisite in colour. They might have been printed by Sir Thomas Wardle—who, by the way, does not exhibit. Of the work of Turnbull and Stockdale I am not at liberty to speak, being myself responsible for its design.

With all the reproduction of old stuffs, and all the straining after novelty, no one seems to have had the courage, on the one hand to rely upon the tasteful reproduction of things beautiful for all time, or on the other to back modernity for all it is worth, or all he thinks it worth. It has been reserved for a modern French designer to show the courage of his opinions. Robert Ruepp fills a room with stuffs, wall papers and the like, of his own devising. To say that they are up-to-date would not quite express their character—they have shot past it. The designs for stuffs exhibited by the Ecole Normal do not (any more than the French stuffs exhibited) give one an idea of originality of design. Of more experienced designers, M. Louis Bessel ièvre shows some designs for cotton printing ordinary enough in style, but done with a precision and workmanlikeness which would make it impossible for a competent engraver to misinterpret them.

The wall covering most in vogue among Continental decorators is some plain textile material, no matter

what, enriched with embroidery, not in the form of repeated pattern, but of design as it were thrown upon the wall or panel, painter-fashion. Sometimes the design is floral, more often it is what they call modern; sometimes it is executed in stitching, more often it is *appliqué*; in either case it is largely, if not entirely, machine work. In a room by the Imperial Kunstgewerbe Schule of Vienna, most effective use is made of braiding upon cloth, chiefly in long swirling lines, to which the material lends itself most kindly. Upon cloth also is the bold and effective *appliqué* by Ungethum of Vienna (illustration 5), forming a band above the panelling of stained grey wood below. Again in the palatial hall facing the staircase in the Austrian section, the walls are hung with plain, pale, straw-coloured, silky stuff, with just a broad fringe of huge embroidered tea-roses as a finish above the dado line.

In France, at all events, it is not far from textiles to wall-papers—at least, as regards design and effect. As a fact, French paper-hangings are most pleasing when they are least like wall-paper. That is as much as to say that there is little or no idea of acknowledging any process of printing: the aim is rather to reproduce effects more proper to some other, perhaps intrinsically richer, material. A wall picture which, by exception, is rendered in flat tints with some regard to the conditions of wall-paper printing, is 'Les Ondines,' by J. Grantil. Other big wall pictures of a decorative kind are shown by J. Petitjean. His foreground flowers are really beautiful in tint, and the distant trees and mountains and pale sky beyond, in dim grays and drabs, are such ghosts of actual nature that one can hardly resent them, especially as there is no repetition of the design. This kind of thing could not be better done: if it were always as tastefully done, one would be almost reconciled to pictorial wall-paper. Delicate tinting is rather the French rule, when the colour is not sad or heavy. The delicate tints, for example, of Gillou et Fils may be vague, but they are undoubtedly pretty. At times, however, the colour has rather a timid look, as though it were afraid of being seen. The naturalistic flower designs of Gillou et Fils are very cleverly touched in; the would-be silks by the same firm are not well chosen. The imitation of glazed tiles is carried perhaps as far as it can well go by Isidore Leroy; but the repetition of a group of swans or seagulls all over a wall surface does not commend itself. His leather papers are dull, as French imitations of leather are apt to be. The best of his papers is a Louis XVI. design, with flowers in bunches and festoons very beautifully put in.

Desfossé and Karth show something of a novelty in a wall-paper of a simple striped Louis XVI. design, with a free frieze of wisteria and yellow roses trailing from the cornice to a depth of about two feet below. There is no horizontal line or joint of any kind, so the paper must have been printed in lengths corresponding to the height of the room. The only firm, so far as one could see, exhibiting a novelty in the way of process, are F. Follot et Fils. Their *velours gauffré*, "exécution nouvelle d'après un document ancien," has the appearance of flock upon which the design has been scratched (impressed presumably) in outline, and the background tooled or punched all over. Their *papier velouté incrusté* shows a ribbed ground, like corded velveteen, and upon that a very sparse and open pattern, as it were pressed in.

The historic collection of old wall-papers lent by M. F. Follot is not an attractive display, but it should not be missed by any one interested in the wall-paper industry. It includes specimens from 1610 to our own time.

No. 6.—Block-printed Paper by Jeffrey & Co. The Rose, designed by Walter Crane.

The English display of wall-papers is small, but the firm of Jeffrey & Co. shows, in the small space allotted to it, more variety, it seems to me, of production than is to be found in the whole range of French work; for it includes machine as well as block-printed papers; papers printed in distemper, wash colours, flock, and lacquer; papers finished by stamping; embossed leather papers, gilt, lacquered, and painted by hand; real leather; and, finally, embossed sheet copper for wall decoration. The papers, individually, suffer from the

attempt to show more than the space will properly permit; but they are admirably produced, and are fairly representative of modern English design. Mr. Heywood Sumner represents a school which puts nature, if anything, before ornament. Mr. Stephen Webb's impulse, on the other hand, is towards beauty of line and form, and he is not afraid of being influenced by the Renaissance (illustration 2); for all that, his design is very characteristically his own. The standpoint of Mr. Crane is somewhere between the two. He starts from nature, but he treats it always as an ornamentist; witness the way he has compelled his rose-tree (illustration 6) into the way it should go. His frieze is a feature in Jeffrey & Co.'s exhibit.

No. 7.—Peacock pattern in "Anaglypta," designed by Geo. C. Haité.

The exhibit of Essex & Co. is taken by foreigners to be more emphatically English. It is not that; but it expresses in the most emphatic manner one phase of modern English design. The naïvety, the quaintness, the wilfulness of the school, could hardly be more clearly set forth. It was complained earlier in this article that manufacturers had not the courage to rely upon originality. That cannot be said of Essex & Co.; they have adopted no half measures; they strike one note, and strike it with a bang. They cannot fail to attract attention which design more serious, more restful to live with, might have missed. "Anaglypta" does credit to English manufacture. It is shown with taste and judgment, it is quiet in colour and effect, and the designs are quite the best that have yet been done in this material. Some of the most accomplished of them will be found to be the work of Mr. Haité, who has not only dared another peacock pattern (illustration 7), but justifies his daring. He shows again great reticence in a high dado pattern in long upright lines, which only break out into ornament as they approach the top of the dado. It was a happy thought to increase the apparent area of the patterns shown by adroitly placing strips of looking-glass between.

The surprise in the way of material for wall decoration is the céramique nouvelle of G. Siéver, who has hit upon the idea of coating a network of wire with clay, and painting upon it in "slip." The advantage of the process is that he can produce panels measuring three mètres by five, very thin and light, and yet not fragile, which, having been duly fired, have all the stability of ordinary vitreous-surfaced earthenware. He produces effects very much like oil painting, but his happiest efforts are in white enamel upon a tinted ground, a kind of pâte-sur-pâte. The embossing of this material strikes one as a mistake, except perhaps for theatre decoration or some such purpose.

There is at Paris no sign of great vitality in design applied to what we are agreed to miscall manufacture. Decorators are making large use of plain stuffs, and there is rather a lull in the production of patterned materials of all kinds. The natural result of recent over-indulgence in ornament is a reaction of the public taste against pattern. So long as that leads only to a reticent use of it, well and good. But we cannot well do without it, and in the nature of things great part of it will be produced by means more or less mechanical—nor is there indeed any sound reason why it should not. No one will dispute the higher claims of ornament designed for its place and executed *in situ* by the artist who designed it. But only those who are very rich or very very modest can, as things are, do without machine-made wall and other coverings more or less enriched with pattern—to the design of which go skill and judgment, taste, ingenuity, and fancy. The turn of pattern must soon come round again, and then where would be the men qualified to design it? The faculty of Design is a gift they say—no doubt it is—but it is one that wants very serious cultivation, as designers know, if amateurs do not.

LEWIS F. DAY.

Tapestries executed for the residence of George McCulloch, Esq., Queen's Gate.
Designed by Sir Edward Burne-Jones, and woven by Wm. Morris & Co.
(See previous article, p. 464.)

THE LITTLE WHITE GIRL.

FROM THE PAINTING BY J. McNEILL WHISTLER.

THE American Section of the Exhibition is notable only because three painters who have made their homes in Europe have had their works included amongst the exhibits of their country of origin.

Mr. Whistler, Mr. Sargent, and Mr. Abbey support the reputation of the Stars and Stripes as being one of the most artistic countries to be born in, if not the most artistic community in which to dwell. With the two latter artists we have not at present to deal; but we find ourselves peculiarly happy in being able to publish so good a reproduction of one of Mr. Whistler's best-known masterpieces.

'The Little White Girl,' so named because the artist painted a full-length of another figure in White about the same time, is considered by many of the finest judges to be the greatest picture Mr. Whistler has painted. It is in any case equal in artistic merit with the 'Portrait of the Artist's Mother' in the Luxembourg or that of Thomas Carlyle in the Glasgow Corporation Gallery, and some day we may hope to see it in our own National Gallery.

Mr. Whistler, in one of his exhilarating flights into literature, has said that a picture ought to "put form and colour into such perfect harmony, that exquisiteness is the result." In this picture the theory has been reduced to practice. The colour, of course, is only indicated in our plate, but the exquisiteness of tone and quality remain, and in such perfect harmony that this small picture remains a lesson to every art student, professional or amateur.

Mr. Whistler has been awarded two of the very few Medals of Honour given to artists contributing to the Paris Exhibition, one for Painting and one for Etching, and the medal for Painting rests principally on "The Little White Girl."

The Girl (the word employed as a generic term and not literally) leans against a mantel, her face reflected in the mirror. Her flowing dress is a variety of tints of the light tones a white dress naturally takes. Her hand is scarcely relieved against its folds, and yet the whole figure lives and breathes, and all with a subtlety of colour such as only a great master can command, and also, perhaps unfortunately, only the most experienced in artistic matters can adequately appreciate. T.

The Palaces of Horticulture.

THE EXHIBITION BUILDINGS ON THE BANKS OF THE SEINE.

THERE are many exhibition buildings of interest upon the banks of the Seine, apart from the Pavilions of the foreign Powers, the buildings of the Ville de Paris and of the Palais des Congrès. We propose, therefore, to devote a few pages to illustrating some of the most important of these.

Immediately opposite the Rue des Nations, and occupying one of the most conspicuous positions in the Exhibition, are the Palaces of Horticulture and Arboriculture. These great glass-houses form a particularly pleasing relief to the succession of white palaces everywhere predominating in the Exhibition.

The proportions of the buildings are imposing, and the decorative ironwork is of light and graceful design. The colour scheme is a quiet green, relieved by touches of terra-cotta. The architect, Monsieur L. A. Gauthier, has achieved a conspicuous success in the effect of these buildings as a whole.

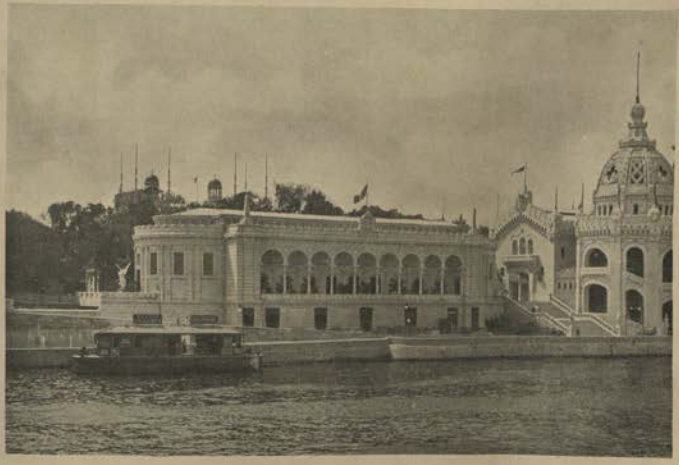
A Doorway in the Horticultural Building.

If we proceed along the right bank of the Seine we shall see beyond the "passerelle" of the Alma, and on the opposite bank of the river, the pretty building of Mexico, illustrated overleaf. Beyond this, again, is the great façade of the "Armes de la Terre et de la Mer." We also illustrate overleaf the main entrance to this building, which is approached by an iron bridge of one span thrown across the Seine for the use of foot passengers and other special purposes of the Exposition.

The general character of the building suggests a great mediæval fortress, such, for instance, as the Cité de Carcassonne.

The passerelle, or light iron bridge, forms in imagination the drawbridge to the

End View of the Horticultural Building, Foreign Section.



The Pavilion of Mexico.

Main Entrance to the Building of the Armes de la Terre et de la Mer.

Castle. The special purpose to which the building is devoted is the housing of the Exhibition of the developments in European arms and armaments since the last great Paris Exhibition.

We now pass to the next important building on the same bank of the Seine, noting for a moment the huge dome painted in brilliant red, containing an exhibit of the engines of war designed by the great house of Creusot.

The large building lying between this Dome and the Pont de Jena, is the building of the "Navigation de

The Palace of La Navigation de Commerce.

Commerce." Its main features are well shown in our two illustrations, particularly the very original and characteristic view of the end facing the Pont de Jena.

The architects of this building are Messieurs Tronchet and Rey, who have also designed the companion building on the other side of the Pont de Jena, the "Palais des Forêts."

This last is a structure of large dimensions and fine effect. Its great main entrance, of which we give an illustration, is one of the principal features of this part of the Exhibition. The Palais des Forêts houses

The Palace of La Navigation de Commerce. End View.

the classes of Exploitation and Industries of Forests, the Exhibition of Firearms, Hunting and Fishing Appliances, and of Husbandry.

There are, in addition to the buildings here represented, many of minor interest and importance; these help to form the varied pictures which charm the eye in every direction, but the buildings illustrated will suffice to show the great attractiveness of this part of the Exhibition.

The Seine itself, as we have already shown elsewhere, greatly increases this attractiveness by the sweeping curves which it takes in its course, between

The Banks of the Seine.

The Palais des Forêts.

the stately buildings, and it unquestionably enhances very much the pictorial effect they produce.

The buildings on the banks of the Seine form an interesting and instructive panorama, which can be best enjoyed by taking one of the many boats constantly plying up and down the river. The buildings are varied in character, and many of them are really beautiful. A part of every visitor's time may advantageously be devoted to studying them.

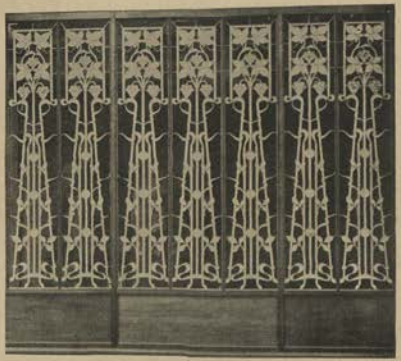
HERBERT E. BUTLER.

The Main Entrance to the Palais des Forêts.

A Room by MM. Damon and Colin.

FURNITURE BY MM. DAMON AND COLIN.

THE furniture shown by this celebrated house occupies one of the most conspicuous positions in the French Section. The space is divided into two parts. One devoted to a display of reproductions of well-known classic models, and the other to a remarkable room in the most modern style—a particularly pleasing form of the phase of "up-to-date" decoration known as the "Art Nouveau." Our first illustration gives a good idea of this room as a whole. Every detail in it is worth careful attention. The panelling and inlaying of the woodwork, both on the walls and overmantel, are beautiful examples of this class of work. The decoration of the frieze and the pleasing simplicity of the colour scheme generally, are noteworthy.



M. Dalon's design in glass, Shown by MM. Damon and Colin.

We show, in our second illustration, a part of the beautiful glass screen forming the end partition to MM. Damon's excellent exhibit.

BRONZES BY SIOT-DECAUVILLE.

"The Violets." By Laerche.

Frederick the Great. By J. L. Gérome

THE bronzes shown here are characteristic examples of this wonderfully enterprising house.

It will be seen that, in selection of subject, as well as in accurate reproduction of the same, MM. Siot-Decauville are particularly successful. Among the many houses which show Art Bronzes in the Exhibition, MM. Siot-Decauville take one of the very highest places.

Lions. By G. Gardet.

Tigers. By G. Gardet.

CHURCH DECORATIONS AND BRONZES BY M. MCE. POUSSIELGUE-RUSAND.

Vase for the Commemorative Chapel.
Executed by M. Mce. Poussielgue-Rusand.

AFTER the frightful disaster at the "Bazar de la Charité," which will always be remembered in Paris as one of the most dreadful catastrophes of the kind, a Committee was formed to erect, on the site of the Bazaar, a commemorative chapel.

From the designs of M. A. Guilbert a beautiful building, in the Louis XVI. style, has been commenced, which undoubtedly will be a most interesting memorial.

M. Poussielgue-Rusand was chosen by the Committee to execute the altar-piece and other decorative bronzes, and we have, in his display at the Exhibition, the principal works which he has designed for this purpose.

Our illustrations are typical of the fine effect and delicate detail which is to be found in all the works of M. Poussielgue-Rusand. The marble selected is of beautiful texture, and has been well handled, whilst the bronzes are of the highest artistic design, and chiselled to perfection.

The Great Urn, reproduced here, is of equally high artistic quality.

The sculptors, Messrs. Lelièvre and Trojanowski (the latter of whom has designed exquisite bas-reliefs on the urn shown here), are worthy of high praise.

Altar-piece executed by M. Mce. Poussielgue-Rusand.

"The Five Seasons." Designed by Walter Crane.
Tiles by The Pilkington Tile and Pottery Co.

TILES BY THE PILKINGTON TILE AND POTTERY COMPANY.

THE display in the Esplanade des Invalides, by this firm, shows what can be done in the artistic treatment of glazed tiles. The whole exhibit is arranged with due regard to harmony of colour, and a really charming effect has been produced.

Messrs. Pilkington are to be congratulated on the artistic and technical excellence of their work.

The chief individual display is a series of panels designed by Mr. Walter Crane. These we reproduce as our larger illustration. We note several extremely clever designs in the minor exhibits here—all the work, we believe, of young designers of both sexes.

It is also a matter for congratulation that, although the British Pottery makers are not numerous at the Paris Exhibition, their displays certainly reach a high average of merit. The Pilkington Company's exhibit does much to maintain the reputation of our pottery workers.

Tiles by the Pilkington Tile and Pottery Co.

ELECTRIC LAMPS AND BRONZES, BY M. COLIN.

THE work of this firm is always interesting in its character. At the Exhibition its reputation will be still further enhanced. The great electric lamp, here illustrated, forms the principal exhibit shown, and is a wonderful piece of workmanship.

The cupids holding darts, the points of which are formed by tiny electric lamps, are charming. The modelling of the figures and accessories in bronze are well executed.

M. Colin also shows his taste and judgment in the selection of his minor subjects. Two wonderful busts by M. Bonval, 'Les Pavots' and 'Les Iris,' are particularly noteworthy.

The dainty statuettes, indicated in our illustration (by MM. L. Chalon and C. Marioton), and entitled respectively 'The Butterfly' and 'Nereide,' are also noticeable for their beauty of execution.

The great electric lamp above mentioned is designed by H. Pain, and is perhaps better described as a monumental fountain in marble, with applications of electrical subjects. Few of the French exhibitors have made so special an effort as that of M. Colin, and on this piece alone the firm must have expended an immense amount of care and loving labour. The result, however, fully rewards them for this special effort. There is no more noticeable exhibit here than that of M. Colin.

Electric Lamp and Bronzes. By M. Colin.

A Bedroom by MM. Perol Frères.

FURNITURE BY MM. PEROL FRÉRES.

THIS house shows two remarkably interesting rooms in the section devoted to furniture.

We illustrate one of these; and its artistic character can be fairly well understood from our photographic reproduction. The whole room is very complete, furniture, wall decoration, and carpet being harmoniously arranged.

The inlaying of the woodwork is very beautiful, light, and graceful, and characteristically French; the whole exhibit is a charming one.

The Great Fountain in Faience. By MM. Hte. Boulenger et Cie.

THE AKTIEBOLAGET SVENSK KONSTSLÖJD ALSTALLUING S. GIÖBEL.

THE Swedish Section, situated in the gallery of the Foreign Section, Palais des Industries Diverses, between the Sections of Germany and Spain, is particularly rich in fine specimens of tapestry work, and we are fortunate to be able to reproduce the fine piece here shown. The design can be well studied in our illustration. It is characteristic of the nation, and reflects great credit on its designer and producer.

We also show a few examples of shapes, displayed here, of wooden drinking vessels, reproductions of ancient forms. Altogether the work of this firm is of an interesting, and even fascinating, character.

Swedish Drinking Cups, in Wood.

The Tapestry here shown is designed by A. Wallender.

Scandinavia seems just now to be the centre of a strong artistic revival in many branches of manufacture. The tapestries, pottery, wood-carvings, and glass and iron work, shown in the Swedish, Norwegian, and Danish Sections, are worthy of the highest praise, and in the exhibit we are now considering there is abundance of evidence of the strength of the artistic life which just now moves the Swedish art workers.

The Tapestries shown here are particularly attractive, and are really fine examples. It is to be hoped that very few visitors will forget to mount to the gallery in this building. Those who confine themselves to visiting only those sections having spaces on the ground level will miss many a valuable lesson, and not the least of these will be that to be derived from a visit to the Swedish Section.

Design in Tapestry. By the Aktiebolaget Svensk Konstslöjd Alstallning S. Giöbel.

Tapestry. By the Handarbetets Vänner, Stockholm.

DESIGN IN TAPESTRY BY THE HANDARBETETS VÄNNER, STOCKHOLM.

THE Tapestries and other objects shown here are of the character which one hopes to find in the work of a firm whose name implies an artistic aim. Certainly, the majority of the exhibits are of a very high order, and are moreover characterised by national individuality.

Simple and decorative in aim, the designs are effective and beautiful, and are moreover executed in the best manner.

Our larger illustration is of tapestry, designed by the Earl Larson, and the smaller by Gunnar Gson, Vennerberg.

There are many other things of beauty and interest in this display.

One can but repeat that in the Swedish Section Art seems to be at least as flourishing as in any other country at the present day.

Cushion. By the Handarbetets Vänner.

Architectural Piece in Gres Cerame. — By the National Manufactory of Sèvres.

"ROZENBURG" POTTERY OF THE HAGUE.

THE large and important display of this beautiful ware is of the highest artistic interest. We select for our illustrations the newest developments of the work. Their quaint and original shapes will irresistibly attract the collector.

The designs decorating the ware are equally charming, and admirably harmonize with the lines of the porcelain itself.

This series of pottery from Holland makes a very interesting and attractive display.

Rozenburg Pottery.

Marqueterie. By Herr Spindler, of Strasbourg.

MARQUETERIE AND ART FURNITURE BY C. SPINDLER, OF STRASBOURG.

HERR SPINDLER has succeeded in displaying in the work shown some of his latest achievements in the art of inlaying wood. This work owes nothing to such questionable methods as characterize some of the less artistic displays in the Exhibition. He does not resort to the use of stain nor of burning the wood to produce the colours shown. On the contrary, the effects are produced entirely by the inlaying of natural woods, and the success of such artistic work is undeniable.

The piano and music stool, the panelling of the walls, every detail, in fact, of the room shown, are extremely fine examples of what can be achieved with woods of various textures and colours, and we cannot imagine a more suitable method of decorating than that shown by Herr Spindler.

There is a wonderful reproduction of a Pastel by Lisat by Herr Spindler, which is a marvel of imitative art.

The "Nereid" Pattern Dessert Service in Solid Silver.
By the Goldsmiths' and Silversmiths' Company.

THE GOLDSMITHS' AND SILVERSMITHS' COMPANY.

THE exhibit of this well-known house ranks as one of the most conspicuous successes in the British Section. And it is fortunate that this is so. The tasteful pavilion erected to house the many beautiful and valuable examples here shown, occupies a most conspicuous position at an angle of our section, and opposite are pavilions in which are displayed the choicest examples of America's productions in silverware. It is, therefore, we repeat, fortunate that in the Goldsmiths' and Silversmiths' Company we have a worthy champion of our workers in this field.

The silversmiths' work shown here is of a very high order indeed. The jewellery is superb, and daily attracts crowds of visitors.

Taking some of the individual exhibits in the order of their importance, we first notice the "Nereid" Service.

The sea, as well as the land, was, according to the Grecian Mythology, full of gods, and the designer of this set of table plate has taken this idea for his subject and has worked it out in the following manner.

The centrepiece is composed of two shells, supported on the sea by dolphins, and at the ends of these shells are sea horses, and, on the sides, four panels, with the following subjects introduced.

'Æolus calling on the Winds': 'Parthenopi, one of the Sirens of the Sea who challenged the Muses': 'Neptune rising from the Sea': 'A Nereid rejoicing at the Birth of a River.'

"New Art" Oxidized Silver Dessert Stand.
By the Goldsmiths' and Silversmiths' Company.

Rising out of the centre of the plateau and between the shells, are two figures of Nereids accompanied by a Siren who is enchanting the sea. In front of these are two boys, Titans, and dolphins holding the emblem of Neptune.

The two sides are also in the form of shells, with the panels of the centre on a smaller scale, a Siren on the cup of one shell and a god of the sea on the other; these shells are supported by three dolphins with boy Titan riders.

The candelabra are ornamented with figures of Nereid and Triton at the base, and they compose well with the centre and sides. The four corner dishes, each a complete shell,

Massive Presentation Solid Silver Tea and Coffee Service.
By the Goldsmiths' and Silversmiths' Company.

The "Nuremberg Cup" in Oxydized Silver.
By the Goldsmiths' and Silversmiths' Company.

Specimen from the Antique in Silver, richly gilt.
By the Goldsmiths' and Silversmiths' Company.

Diamond Scroll Collar.
By the Goldsmiths' and Silversmiths' Company.

with small figures blowing horns, are typical of the four winds.

Altogether this service is an extremely fine piece of work, and worthy of the reputation of the company.

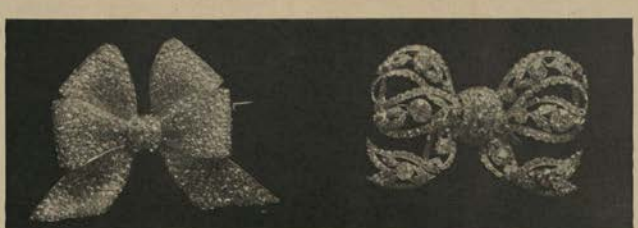
Let us now turn to the Nuremberg Cup, the original of which is in the possession of the South Kensington Museum, London, and was presented by the maker to the Guild of Goldsmiths in the fifteenth century. The reproduction is an exact copy, and is produced in the same manner as the original, being worked up from a single flat piece of silver. Its beautiful design and comprehensive scheme of decoration make the cup a perfect specimen of the silversmith's art.

Diamond Necklace and Diamond and Turquoise Pendant of Louis-Seize Period. By the Goldsmiths' and Silversmiths' Company.

The Ardagh Cup is a reproduction of the antique; the original is in the possession of the Royal Irish Academy, Dublin, and although only found in Ardagh in 1868, it is stated by experts to be of the tenth century or even older, as the silver and gold used in its manufacture are of the same standard as coinage of the Byzantine period.

Among other interesting exhibits are the magnificent silver-gilt toilet set with triple mirror, and a collection of various silver articles the designing of which is in the most modern fashion. The effect of the processes of oxidation on these latter is most charming.

We also note some massive cups of design character-



Pastoral Diamond Bow. *Louis-Seize Diamond Bow.*
By the Goldsmiths' and Silversmiths' Company.

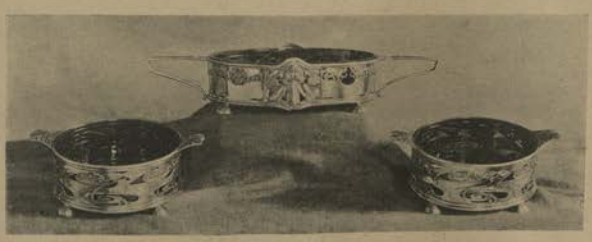
"New Art" Oxidised Silver Toilet Service.
By the Goldsmiths' and Silversmiths' Company.

istic of the periods of the Georges, and from that time down to the present.

Of jewellery, the firm shows a superb collection. A magnificent display of pearls, the like of which, as a collection, has never been equalled, is on view in two cases, the most important being a row of forty-six pearls claimed to be the largest, finest, and most perfect collection of pearls the world has ever seen; the price of this truly imperial necklace is £90,000. There is also a specimen white diamond, an olive diamond, and a collection of the Earl of Strafford's diamonds of various colours, from a perfect white to a dead black. Other pieces of jewellery of importance are a diamond muff chain; a diamond pendant with a specimen pigeon-blood-coloured ruby. An extremely large cat's-eye with diamonds, form an aigrette, brooches, stars, &c., &c.

In conclusion, let us not omit to notice the unique exhibit in what is called the Verre sur Verre. This is a secret process of enamelling in which any colour, however vivid or dull, may be accurately reproduced.

The exhibit by the Goldsmiths' and Silversmiths' Company is of enormous intrinsic value. Its artistic value is great. Given these two attributes, and it is not surprising that the display interests vast numbers of people every day at the Exhibition. The Company fully deserves the success it has achieved.



"New Art" Oxidised Silverwork.
By the Goldsmiths' and Silversmiths' Company.

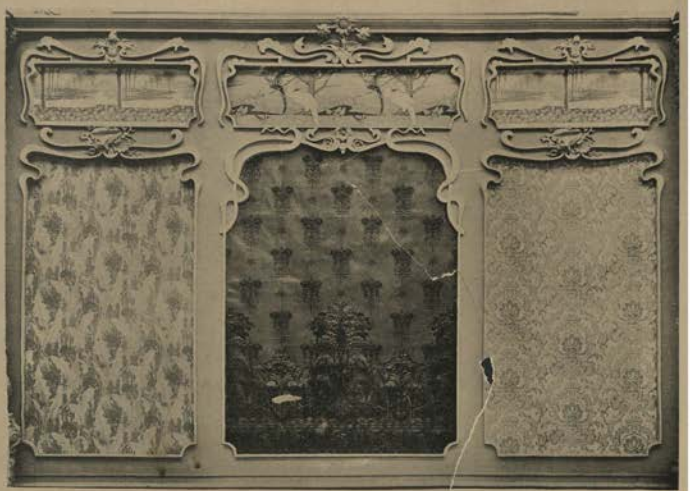
FOUR DESIGNS IN PAPIER PEINTS BY MESSRS. TROUBLÉ ET MECHLIN, PARIS.

Chairs designed by M. Ruepp for M. Salagnad.

DESIGNS BY M. RUEPP.

THE furniture shown by M. Salagnad, of which the two chairs illustrated are typical, has been designed by M. Ruepp, one of the principal exponents of the new movement in Art furniture.

His designs (drawn for M. I. Grantil, of Chalons-sur-Marne) in "Papier Peints" and "Cuir," are also very decorative and original. In all matters connected with modern furniture, M. Ruepp is a leading light. This work is one of the most marked artistic features of the French Section.



"Papier Peints" and "Dessin Cuir." Shown by I. Grantil. The latter designed by M. Ruepp.

"Hylas," by Gasq.

An Electric Lustre.

BRONZES AND ELECTRIC LAMPS, BY LEROLLE FRÈRES.

THE work of MM. Lerolle Frères displayed in the Exhibition is distinctive and characteristic.

There are here wide ranges of subject, many artistic methods, great diversity in material employed, and yet, everywhere, judgment and good taste as the ruling spirit.

The result is an exhibit of great charm, both to the artistic craftsman and to the searcher after objects to decorate and furnish the house.

The group 'Hylas,' by Gasq, is a remarkable reproduction in "bronze doré" of the celebrated work by this great sculptor.

The Electric Lustre, forming our second illustration, has a beautiful and brilliant effect, and is of extremely happy design.

Lastly, our two lower illustrations are good examples of a high order of art applied to simple household objects.

The double branch of iris forming an electric lamp is very beautiful.

We have nothing but unqualified praise for the work of Messieurs Lerolle Frères.

Vase à Long Col.

Poppy Vase.

AWARDS TO BRITISH ARTISTS AT THE PARIS EXHIBITION.

OIL PAINTINGS, WATER-COLOURS, AND DRAWINGS.

MÉDAILLES D'HONNEUR.

Sir L. Alma-Tadema, R.A.
W. Q. Orchardson, R.A., H.R.S.A.

MÉDAILLES D'OR.

Geo. Clausen, A.R.A.
A. Stanhope Forbes, A.R.A.
E. J. Gregory, R.A., P.R.I.
J. H. Lorimer, R.S.A.
Sir George Reid, P.R.S.A.
J. M. Swan, A.R.A., R.W.S.

MÉDAILLES D'ARGENT.

Lady Alma-Tadema
F. Bramley, A.R.A.
F. Brangwyn
J. Brett, A.R.A.
R. Brough
J. Crawhall
F. Dicksee, R.A.
A. Hacker, A.R.A.
C. N. Hemy, A.R.A., R.W.S.
C. Hunter, A.R.A.
R. Jack
H. H. La Thangue, A.R.A.
A. Parsons, A.R.A., A.R.W.S.
B. Riviere, R.A.
W. Rothenstein
Seymour Lucas, R.A.
C. H. Shannon, A.R.E.
J. J. Shannon, A.R.A.
L. F. Smythe, A.R.A., R.W.S.
Solomon J. Solomon, A.R.A.
Marcus Stone, R.A.
A. Chevalier Tayler
H. S. Tuke, A.R.A.
E. A. Walton, A.R.S.A.
E. A. Waterlow, A.R.A., P.R.W.S.
W. L. Wyllie, A.R.A.

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Bellini's Pictures carried in State to the Church of the Redeemer, Venice.
By J. M. W. Turner, R.A.

In the collection of J. Pierpont Morgan, Esq.

THE PAINTINGS IN THE BRITISH PAVILION.

THE idea of the Rue des Nations in the Paris Exhibition not proving specially commendable to the British taste—this idea being that every Nation was to set up as fine a palace as they could, with the obvious design of outrivalling the neighbouring one if possible—it was decided to let the building appear outwardly somewhat insignificant, but to make the interior as remarkable as the wealth and culture of the nation would permit.

In this the British Pavilion has been entirely successful. The exterior of the building, copied from a famous Wiltshire mansion, is completely overshadowed by its neighbours.

Belgium — paltry as of yore in everything of real consequence—has erected a pavilion of imposing structure and good appearance, which fills the eye of passers-by, and outwardly is much preferred to our Elizabethan mansion. On the other side Hungary, distinct from Austria, also possesses a magnificent pavilion. But both the Hungarian and Belgian palaces are mere shells containing very little worth examination, all outside show and glitter, but having nothing substantial inside.

"Pick-a-Back," Mrs. Payne Galluey and her Son.
By Sir Joshua Reynolds, P.R.A. In the collection of J. Pierpont Morgan, Esq.

With the British Pavilion it is the reverse; and without undue boasting, we may reasonably feel it is better than mere outside and unsubstantial parade to have a building which, while modest in size and pretentions, yet contains inside artistically and monetarily an assemblage of works of art unrivalled in any building in the whole great Paris Exhibition. The German Pavilion and the Spanish Pavilion both also contain some great artistic treasures, as we shall be told a little later; but in neither is the same level reached, and in the matter of national art Great Britain has triumphed over all competitors.

These pictures, chosen by a committee under the presidency of the Prince of

Wales, were got together by Sir William Agnew, assisted by his famous house, through which nearly all the pictures had passed in recent years. They were selected with the view of displaying the characteristic qualities of British art, and were chosen from the best collections in England, Scotland, and America. Commercially, these works are of very great money value, and while the insurance on some of the individual pictures came to nearly twenty thousand pounds, no money really could replace the loss of those splendid treasures. With Reynolds, Gainsborough, Turner and Constable at their best, an artistic treat of the first order can confidently be expected; and the general impression amongst French and foreign critics generally, is that the British School is amply justified in its claim to be one of the most interesting of the past century and a-half.

Sir Joshua Reynolds, the first President of the Royal Academy, holds his own as the greatest portrait-painter England has produced, even against the formidable rivalry of Gainsborough and Romney, and a brave show of his works were hung in the British Pavilion. In addition to those we illustrate, were the great pictures from Lord Burton's collection, 'The Snake in the Grass' and 'The Masters Gawler,' both well known from the old engravings; 'Lord Chancellor Loughborough,' belonging to Mr. Leopold Hirsch; and 'The Earl of Shannon,' from Mr. George Agnew.

"Collina." By Sir J. Reynolds, P.R.A. In the collection of Sir Charles Tennant, Bart.

'Pick-a-back,' of which we print a small reproduction on the previous page, was painted in 1778 by Sir Joshua Reynolds, and is a portrait of Mrs. Payne Gallwey and her little son. She was an American lady who married Mr. Payne Gallwey of Tofts, in Norfolk, and has been made everlastingly famous by Mr. Pierpont Morgan's delightful canvas. When the picture was painted, contemporary criticism considered the lady too like a Welsh or Irish peasant to be entirely agreeable, but subsequent judgment has pronounced the composition one of the best of Sir Joshua's portrait pictures. It was first publicly seen in the Royal Academy of 1779, and passed to the present owner from the collection of Lord Oxenbridge in 1888.

In the collection of Sir Charles Tennant, Bart. Miss Ridge. By Sir Joshua Reynolds, P.R.A.

'The Marchioness of Lothian,' until recently in the possession of the family "of that ilk," is one of the most complete and satisfactory of the many charming examples from Sir Joshua's brush, and it was painted by him in 1769. The graceful lines of the figure, the pose of the head, with the perfectly exquisite droop of the fingers, make up one of the most perfect of the painter's designs, and all these are well shown in our illustration. The tone of the

In the collection of J. Wernher, Esq.

Lady Caroline Price.
By Sir Joshua Reynolds, P.R.A.

In the collection of W. H. Lever, Esq.

Elizabeth Howard, Duchess of Rutland.
By J. Hoppner, R.A.

colours are only suggested, but this remarkable picture lends itself well to reproduction, and for this reason, with the kind permission of Mr. George Gould, it has been selected as our principal plate.

This Marchioness of Lothian was the grand-daughter of the first Lord Mornington, and married in 1763 the Earl of Ancrum, who was afterwards 5th Marquess of Lothian, whose family still possesses many fine works of art. The present picture is that of a sweet lady who has had her portrait painted in ermine-trimmed dress and grey-green robe, and without jewellery of any kind.

Another reproduction from the busy pencil of the first President is Mr. J. Wernher's splendid piece of colour, 'Lady Caroline Price.' This lady, the daughter of an Irish nobleman, married Sir Uvedale Price, of Foxley, in Hereford, and was fairly good-looking, but not specially remarkable for beauty, yet it is evident that Sir Joshua took great pleasure in painting her portrait. It is a later picture than Lady Lothian, having been painted in November, 1786, and is remarkably strong in colour and practically untouched by all the vicissitudes of time. Dressed in black satin with a blue satin girdle, the simplicity of the costume is apparent; yet the picture as a whole, chiefly from the vivacity of expression of the lady, is one of the great successes of Sir Joshua's later time. It is a work only to be produced by a master after great experience, for the setting of the figure against a brilliant background of crimson is too daring to be attempted by any but one thoroughly conversant with every possible colour arrangement.

The most charming child picture in the collection, and one of the most remarkable in the world, is exhibited by Sir Charles Tennant. We print a small reproduction of it. This is a portrait of Lady Gertrude Fitzpatrick as 'Collina.' This quaint little girl was a great favourite with Sir Joshua and sat to him frequently. 'Collina' was painted in 1779 for her father, Lord Ossory, whose hunting box Sir Joshua visited in the autumn of 1779. Lady Gertrude, who was also painted as 'Sylvia,' another equally fine picture, died unmarried in 1841. This picture has been ever a great favourite, and has been engraved about half-a-dozen times.

The little girl is in white with her skirts gathered round her waist and a kerchief around her shoulders. She is standing on the summit of a hill, where flowers grow at her feet. This kind of picture gave great pleasure to Sir Joshua to paint, and one can see how lovingly he lingered over it.

Another of Sir Charles Tennant's fine pictures is the beautiful portrait of Miss Ridge, daughter of Counsellor Ridge, of the Irish Bar, who was a great personal friend of Sir Joshua. This was painted in December, 1773,

In the collection of J. Pierpont Morgan, Esq.

The Lady's Last Stake.
By Hogarth.

In the collection of George J. Gould, Esq.

Dragging Nets.
By Thomas Gainsborough, R.A.

and the picture remained in the artist's family for a long time. Counsellor Ridge is referred to in Goldsmith's 'Retaliation' in the lines—

> "To make out the dinner, full certain I am,
> That Ridge is anchovy, and Reynolds is lamb;
> That Hickey's a capon, and by the same rule
> Magnanimous Goldsmith is gooseberry fool."

Next to Sir Joshua Reynolds, Gainsborough naturally follows, and the various examples from his brush in the British Pavilion showed him at his best. In his lifetime Gainsborough was considered a portrait painter and nothing else, and it has been left almost entirely to the present generation to acknowledge and properly appreciate his genius as a landscape painter.

The immense canvas carrying General Honeywood on horseback in full size, by Gainsborough, was hung on the staircase and, it may be, did not look its best. For this picture the painter ever produced, and the quality of work, especially in the background, he never surpassed. Such a work is destined to find its way to a great public gallery—and it is only in a large place that it can properly be seen. The general, in red uniform, seated on a rich brown horse, is carrying his unsheathed sword, and looks downward towards the spectator. The picture is of imposing dimensions, nearly ten feet high, and is one of the largest canvases attempted by the painter. It is so large that great

Mrs. FitzHerbert.
By Thomas Gainsborough, R.A.
In the collection of Arthur Sanderson, Esq.

By permission of Messrs. Thomas Agnew & Sons.

General Honeywood.
By Thomas Gainsborough, R.A.

In the collection of J. Pierpont Morgan, Esq.

Mrs. Glyn.
By George Romney.

In the collection of J. Pierpont Morgan, Esq.

Miss Croker.
By Sir Thos. Lawrence, P.R.A.

In the collection of George J. Gould, Esq. *The Nore.* *By J. M. W. Turner, R.A.*

difficulty was found in photographing the picture, and the reproduction is not fully worthy of the great original, the great delicacy of the magnificent background being nearly lost. This background, which, as Sir Walter Armstrong in his monumental work on Gainsborough says, is one of the finest ever painted, "reminds one of the backgrounds in the equestrian portraits of Velasquez, which Gainsborough, however, never saw." It is said the Louvre Gallery authorities have been casting longing eyes on this great picture, and as the English School is at present represented in that otherwise nearly complete gallery in a very inadequate way, such a masterpiece should be singularly acceptable to them.

In the collection of Sir Charles Tennant, Bart. *Opening the Lock.* *By John Constable, R.A.*

We usually associate the greatest success of Gainsborough either with full-length portraits of lovely ladies or with small canvasses showing only the head and shoulders of the beautiful sitters he seems so easily to have secured. In the small portrait of Madame Giovanna Bacelli it is otherwise. Here is a picture measuring only about 28 by 18 inches which contains one of the richest gems of Gainsborough's art. Madame Bacelli was a famous *danseuse*, and her special friend was the Duke of Dorset, who commissioned the sketch for Knole, from whence it has passed to the collection of a Park Lane magnate. The costume of blue with white is cheerful, and the countenance of the dancer is a little florid, but

In the collection of Alfred Beit, Esq.

Madame Baccelli.
By Thos. Gainsborough, R.A.

The White Horse.
By John Constable, R.A.

In the collection of J. Pierpont Morgan, Esq.

the general aspect of the picture—which, however, is really little more than a sketch—is one of the sweetest grace and refinement.

Of what may be termed the characteristic Gainsborough lady's portrait, Mr. Sanderson's 'Mrs. Fitzherbert' is an excellent example. It is painted with consummate skill with a brush which was wielded by a great genius. Mr. Darell Brown's 'Shepherd Boy' is a taking subject with a beautiful landscape, while Lord Iveagh's 'Mrs. Russell' and 'Miss Tyler' are delicate and charming, and painted with a masterly loose pencil.

With these splendid examples of Gainsborough's portraits and figures, it seems impossible to say anything further in the artist's praise, yet his two great landscapes, 'The Harvest Waggon,' of Lord Tweedmouth, and Mr. George Gould's 'Dragging Nets,' are worthy of at least equal praise. In our judgment the 'Nets' is the finer of the two, and one of the most wonderful landscapes in the whole range of art. The reproduction shows the picture fairly well, but nothing but the original can give its effect of glorious tone and colour. It is such a landscape as Rembrandt might have been painting when he was at work on Lord Lansdowne's famous 'Mill,' or as Cuyp might have just finished, when he was beginning Captain Holford's 'Dordrecht.' In this picture Gainsborough reaches a level that even he seldom attained, and never surpassed, and no English painter has in its way approached.

Of the portraits by Romney we reproduce 'Mrs. Glyn,' from Mr. Pierpont Morgan's collection. It is delicate in tone and of exquisite quality throughout, and eminently characteristic of Romney's brush, which never pushed a portrait to too high a finish. Mrs. Raikes, daintily playing on a piano, from Mr. Leopold Hirsch's collection, is full of the rich tones preferred by Romney, with the inevitable piece of red, and with a splendid piece of landscape work in the background.

Sir Thomas Lawrence, Sir Joshua's second successor in the Presidential chair, was not so great an artist as either Reynolds, Gainsborough, or Romney, yet no one will deny the charm of the remarkably fine portrait from Mr. Pierpont Morgan's collection, 'Miss Croker.' This delightful picture has the characteristics of Lawrence's works, the designedly attractive composition, the smiling face, and the dark curls on the forehead. Miss Croker has all these and something more, for it is apparent she was found very charming by the artist, and what was possibly begun as a task was certainly completed as a labour of love.

Hoppner's reputation, which however is still growing, is not considered so high as Reynolds and Gainsborough's, yet it is almost certain that neither the one nor the other could have produced the singularly agreeable 'Mrs. Jordan as Hypolyta.' This celebrated actress in her chief part was a subject such as no painter could resist, and Hoppner in this canvas has risen to the occasion and has produced one of the most vivacious portraits in the English School. The reproduction scarcely does justice to the cool blue tones of the costume, but nevertheless a fair idea of the fine quality of the work can be obtained from the print opposite.

In the collection of Ed. D. Steen, Esq.

Mrs. Jordan as "Hypolyta."
By J. Hoppner, R.A.

In the same room were hung the two Hoppners from Buckingham Palace, well known from recent engravings. These are portraits of the Princess Mary and the Princess Sophia, daughters of George III., and while they are creditable portraits, they are not on the same artistic level as the portrait of Mrs. Jordan.

There is another Hoppner, uncommon in its treatment and masterly in its loose, artistic work, of Elizabeth Howard, Duchess of Rutland, from Mr. W. H. Lever, whose collection is yearly becoming of more importance—an attractive English face, painted without aid of jewel or ornament, making a lovely picture such as the master seldom achieved.

Mercury and Argus.
In the collection of Lord Strathcona and Mount Royal. By J. M. W. Turner, R.A.

Of Raeburn it is impossible to speak at such length as the contributions to the Pavilion demand. The finest is the famous Mrs. Gregory, which was so splendidly reproduced in mezzotint by Mr. J. B. Pratt, the greatest of our living engravers in this method. Also the strong sketch of 'Two Boys,' in a landscape, from Mr. Leopold Hirsch, with the very remarkable 'Lady and Gentleman' from Mr. Pierpont Morgan, portraits probably of some Scottish Celtic family such as the Campbells of Possil, who were on friendly relations with the artist.

Before dealing with the landscapists Bonington, Constable and Turner, let us examine the great Hogarth picture, 'The Lady's Last Stake.' This is probably the most important picture by the painter outside of public galleries, and including, as it does, one of the most beautiful ladies Hogarth painted, the canvas is of extraordinary interest. The story told by the composition needs little explanation. Far into the night, until the morning has begun to dawn, this thoughtless lady has gambled away all her available property, until she has thrown the cards in the fire in a temper. Her partner, the winner of her gold and her jewellery, puts them all in his hat, and offers their return on a condition sufficiently obvious to students of Hogarth and his times.

George Morland, one of the cleverest painters of England, was represented with Sir Charles Tennant's two celebrated compositions, 'Playing at Soldiers,' and 'Robbing the Orchard,' and by one smaller picture, but of the highest possible quality, 'A Gipsy Encampment,' a picture the artist signs in full with flourishes, as being something peculiarly satisfactory to himself.

Of Constable, there were two large works: 'The White Horse,' from Mr. Pierpont Morgan, a great picture of the best quality which was awarded a gold medal at Lille in 1825, while Sir Charles Tennant's 'Opening the Lock' also tempts one to tell the story of Constable and his influence on French Art. Space is too limited to say more than that it was Constable's 'Hay Wain,' now in the National Gallery, which was awarded a Gold Medal in the Paris Salon of 1824; that from this picture sprang the movement to become crowned and famous as the Barbizon School, and therefore it is an all-important work in the history of the relation of French and English Art.

I have left to the last to speak about the two English artists best appreciated in France, R. P. Bonington and J. M. W. Turner. Of Bonington, only Sir Charles Tennant's 'Boulogne' was in the British Pavilion—a picture of supreme merit; but of Turner no less than four masterpieces were grouped.

These four pictures by Turner had been admirably chosen. Two belong to his earlier and more sober period, and two to his later and more exuberant time—for it is to be noted that Turner in his youth was grave and even serious in his larger works, while as he grew older he became less inclined to follow traditions, developing a wonderful fancy and gaiety, and finally in his latest compositions going beyond all previously acknowledged bounds.

To many these later works are more full of life and interest than the earlier pictures, and especially to youthful artists seeing them for the first time. Yet the present tendency amongst Turner's admirers is towards the earlier and more complete, and also, perhaps, more traditional compositions, such as the two exhibited in the Pavilion in Paris.

'Walton Bridges,' painted early in the century, is a

painting full of palpitating light, being a sunny afternoon, with cattle moving gently in the placid water, and the busy life of the river indicated only by the distant barges. Such a picture might have been painted by Cuyp of olden days, or by Troyon of later times, when in a peculiarly happy frame of mind.

Of quite another character is 'The Nore,' a picture also of Turner's earlier manner. Following, perhaps, somewhat on the lines of Ruysdael or Van de Velde, the painter in this canvas has reached a height such as even these famous men of old seldom attained. It is almost austere in its greatness, in its quiet grandeur, and noble sweep of line and colour. Yet the colour is very low, almost a monochrome golden brown, but full, rich, and masterly. There is no greater painting in all Turner's Art, and although 'The Nore' requires careful study before it can be properly appreciated, when it is understood no other picture can quite take its place.

Of the two later pictures, 'Mercury and Argus,' painted in 1836, is the better known. It exercised so potent an influence over Mr. Ruskin that it is mentioned nearly a dozen times, and always with commendation, in "Modern Painters." Our reproduction, which is taken from J. T. Willmore's engraving, will recall the composition, famous because of Turner's pear-shaped tree, such as he also introduced in 'Crossing the Brook,' in the National Gallery. This picture is now in the possession of the veteran Canadian, Lord Strathcona, who has one of the chief collections in Montreal. The small figures represent Mercury and Argus, and the white cow is Io. It was the slaughter of the hundred-eyed Argus by Mercury that caused Juno to place his eyes on the tail of the peacock, her favourite bird.

The last picture to be named is the work of 1841 to which Turner gave the lengthy title, 'Depositing of John Bellini's three pictures in the Chiesa Rendentore, Venice,' somewhat modified since into the title as employed in the Pavilion catalogue. In this canvas Turner had begun his long and extraordinarily brilliant series of Venetian subjects, full of glowing sunlight and glorious colours. The procession has, in fact, a very little part to play in Turner's work. Like all the painters of the period he found the public liked a subject picture, and he often gratified them in this way, while really almost entirely ignoring the story. Turner was, in fact, painting Venice in its glory. He had been dreaming of its past, and in colour and sunlight he was trying to realise how it probably appeared. But to him the charm was the artistic arrangement, the tone and the general effect, and the rest meant very little except in grace of line and points of colour.

The British Pavilion contained other pictures which we have not been able to discuss, notably the series of stately pictures by Burne-Jones from Sir William Agnew's private collection, Mr. George McCulloch's Morris tapestries already noticed (awarded a grand prix, although not exhibited for competition), the room of the City of Bath, and the furniture and other decorations supplied by English manufacturers.

But the great glory of the Pavilion was from the Old Masters of the English school, which have proved a mine of artistic wealth to the connoisseurs of all nations visiting the Paris Exhibition. These have more than justified the tardily acknowledged claims of the painters of our country to be classed as a school of their own.

D. CROAL THOMSON.

In the collection of Lord Wantage.

Walton Bridges.
By J. M. W. Turner, R.A.

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Entrance to the Pavilion of Finland.

SOME MINOR PALACES OF THE RUE DES NATIONS.

THERE are many buildings of great interest in the Rue des Nations which, owing partly to their situation, partly, may be, to their small size are apt to be overlooked by the casual observer.

Some of these buildings are, in reality, worthy of careful consideration, and we propose to devote a few pages to the study of, at least, their exterior features. Let it be noted, however, that it is extremely difficult to obtain satisfactory photographic representations of many of these minor pavilions, for the reason that in many instances they are, in great part, hidden by the trees bordering the street on either side, which, though greatly adding to the beauty of the whole, undoubtedly hide many interesting details of the individual buildings themselves.

An Entrance to the Danish Pavilion.

Our headpiece shows the entrance to the Pavilion of Finland. The pavilion itself will be found illustrated overleaf. There is a great deal of character in the form of this building, and it asserts itself with a distinct charm of its own. The tower, flanked by sculptured bears, is extremely effective; but, perhaps, the most attractive features of the building are its highly decorated entrances, which are of beautiful form and proportion. Our illustration shows the entrance at the western end of the pavilion, in which the decorative motive is particularly happy.

The Danish Pavilion.

The Pavilion of Denmark, the first building facing one when entering the street from the passerelle of the Pont des Invalides, is striking by reason of its marked contrast to the general character of the buildings surrounding it. Its pleasant half-timber façade attracts by reason of its home-like appearance. Our Danish cousins have great reason to be proud of their beautiful pavilion.

The Pavilion of Persia (on page 211), hitherto unremarked in these columns, is extremely interesting externally on account of the rich colour-decoration which has been lavished upon it, giving it a feeling of Oriental magnificence which is extremely effective.

Passing still further along the Rue des Nations one notices the fine sculptured entrances to the Roumanian Pavilion; which, however, is somewhat over-ornate in

its other details, but nevertheless makes a brave show among its neighbours.

Finally we arrive at the Pavilions of Greece and Servia, both having characteristics of great beauty and forming a fine and fitting termination to the "Rue des Nations."

Before leaving the subject in hand, it may be as well to recall a few of the most striking characteristics of this magnificent panorama on the banks of the Seine, to point out again the complete success of the spectacle which has

The Pavilion of Finland.

The Pavilion of Persia.

been created here by the genius of all nations.

Undoubtedly the Rue des Nations has fulfilled all the expectations which its projectors anticipated.

From the spectacular point of view, which, doubtless, is all important to the visitor having but brief time at his disposal, it defies description. Nothing finer has ever been attained.

From the point of view of the student, some, perhaps, of the individual pavilions are disappointing, but this is the exception; in almost every pavilion there are many objects of the greatest educational value, and perhaps we, as Britons, may be permitted to enjoy the consciousness that in this respect we need fear no comparisons.

An Entrance to the Roumanian Pavilion.

The treasures shown in our Pavilion are of far finer artistic quality than those displayed elsewhere.

The German Pavilion and the Spanish Pavilion contain also several objects of priceless artistic value.

The other Pavilions have each, in their degree, contributed to the immense educational worth of the Rue des Nations, and when one considers the fact that many millions of people have visited the Rue des Nations from all parts of the world, it must be admitted that this portion of the Exhibition has contributed largely towards that better appreciation of the artistic efforts of all countries, which is so desirable as a bond of civilizing union between the nations of the earth.

HERBERT E. BUTLER.

The Pavilion of Greece.

The Pavilion of Servia.

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Bookbinding by the Oxford University Press.

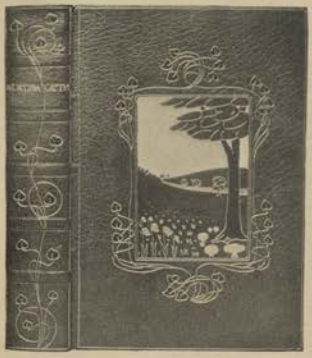
The exhibit by this house is of the highest interest as forming a record of the best class of English work at present being done.

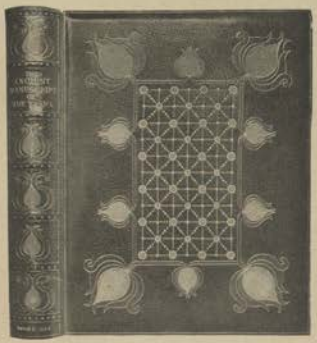
"Charles I." By Sir John Skelton, K.C.B., LL.D. This copy is gilt on the rough before sewing and sewn round the cord for flexible back. The bands of the back are the actual cords round which the book is sewn, which is not the case in a "hollow" or false-backed book. This copy is bound in a dark blue levant morocco, and has on its sides a design of roses and thistles, the inlay being a lighter blue than the covering. The centre panel of the doublure is of Roman vellum. At the corners of the dentille is a pattern of four inlaid pieces, three of olive green and one of bright red, which is, with the deep blue of the leather covering of the book, the colour of the head-banding. On the centre panel of the inside covers is a design of intertwined rose and thistles. This was first worked with the tools on the vellum in "blind" with outline tools. The flowers, leaves, and buds are then coloured by hand with a transparent dye which sinks into the vellum, giving a rich soft effect impossible to get with paints. After the design has been coloured, the book goes back to the "finisher," who tools the pattern in gold in the ordinary way. To protect this doublure is a fly-leaf of moire antique silk. The beautiful design of this book is due to Mr. A. A. Turbayne.

"The Poetical Works of William Wordsworth" (Oxford edition). In one volume. Marone levant morocco. With an inlaid landscape, enclosed in a frame of heart-shaped leaves. The design is by William Green.

"The Ancient MS. of the Vasna." Reproduced in

Bookbindings by the Oxford University Press.





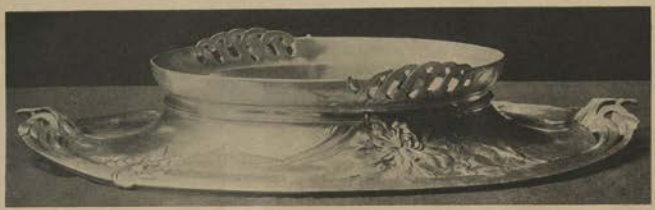
Bookbindings by the Oxford University Press.

fac-simile. Edited by L. H. Mills, D.D. Dark green crushed levant morocco, with a design of conventional tulips and panel of sunflowers, and diamond of solid stops, inlaid with red and blue.

"The Complete Poetical Works of Robert Browning." One-volume edition. Oxford India paper. Designed by William Green. Dark blue crushed levant morocco. With design of pomegranates, bells, and rats, illustrating particular poems.

"Maiolica: a Historical Treatise on the glazed and enamelled Earthenwares of Italy, etc." By C. Drury E. Fortnum, D.C.L. With illustrations. Marone levant morocco and white vellum. On the covers the dolphins are inlaid with pale blue, and the cherubs' heads in white between them stand out boldly. The conventional flowers between the vases and festoons are inlaid with yellow. This beautiful work is also designed and executed by William Green.

Bookbindings by the Oxford University Press.



ORFÉVRERIE BY M. M. CHRISTOFLE ET CIE.

ORFÉVRERIE BY M. M. CHRISTOFLE ET CIE.

M. M. CHRISTOFLE ET CIE. have shown in the Exhibition that they produce absolutely nothing that can be called inartistic, and that they *can* attain to a pitch of perfection scarcely rivalled by any other house in the world.

Their exhibit comprehends, also, a range which is wider than that shown by any firm, and in each and every department we see the same striving after all that is desirable in design and execution.

Perhaps the most noticeable works are the magnificent "Grand Vase Décoratif" (the large illustration on this page), which occupies a prominent place in the collection, and a series of beautiful plates in the "Art Moderne" style which are masterpieces of this form of orfévrerie.

"La Paix du Foyer." By Dampt.

THE EXPOSITION BY THE UNION CENTRALE DES ARTS DÉCORATIFS.

THIS fine display of modern decorative art is well worth a visit from every visitor of intelligence and appreciation. Lying back somewhat from the route taken by the crowd, it is a revelation of quiet decorative effect, making an impression most grateful to eyes tired with the many garish displays in its vicinity.

The exhibit is divided into three principal rooms, with an annexe devoted to the work of the "Committee of Ladies."

In the first room we have a fine effect in decorative iron-work. The colour scheme is of blue and grey. The various objects of interest shown in this room are touched upon only in our illustrations. There is a fine vase by Haviland, and a sculpture in marble by A. Bartholomé. The many interesting Bookbindings by René Wiener, Gruel and Engelmann, Charpentier, and Camille Martin form quite a collection of fine work in this direction.

The second room is decorated in wood-carving of a remarkably high order of merit. The principal wall is largely occupied by an interesting decorative painting by Besnard, entitled 'Vision Antique.' On either side of this work are cabinets containing treasures by the best artists in Paris, who are working on the lines known as the "Art Nouveau."

A Decorative Fountain.

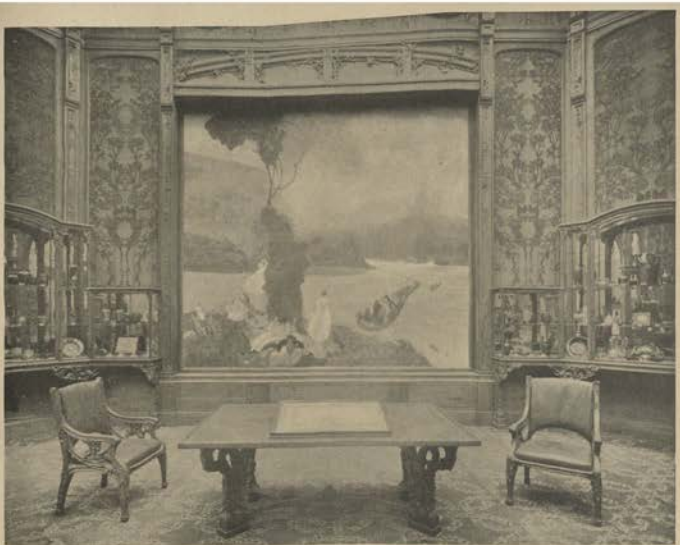
We can pass now through the third room, in which are displayed many examples in stone-ware by Georges Hoentschel, whose work is noticed on another page.

Finally we come to a room which will delight young and old alike, namely, the beautiful and sympathetic work of the "Committee of Ladies."

There are here many objects designed to decorate the nurseries of France. The fortunate child who learns his letters by studying the panels designed by Mdme. Marguerite Diémer will certainly have every inducement to progress rapidly with his, or her, education.

The screen, 'Earth, Air, Fire and Water,' by Mdlle. Henriette Detillion, is also a charming creation, and is in every respect a success.

The importance and especial interest of a display of this kind cannot be overrated. In France as elsewhere, but especially perhaps in France, we hear on all sides



View of Central Room of the Union Centrale des Arts Décoratifs, Showing painting, 'Vision Antique.' By Besnard.

Vase. By Haviland.

the expression "Art Nouveau." The term is vague, and has been made to embrace so much that is utterly inartistic and transient, that we are apt to become suspicious of the objects shown to us with this phrase attached.

The display at present under our consideration does not spread itself before us under any title of this kind.

Almost everything in the display of the "Union Centrale des Arts Décoratifs," however, fully deserves recognition as having in it the characteristics of the most recent developments in work of a decorative nature.

Externally, the building containing these many treasures is attractive by reason of its fine lines and quiet effect. On entering there is no feeling of the "sensational"—simply a display of fine modern decorative work in all departments.

Sculpture in Marble. By A. Bartholomé.

First Room of the Union Centrale des Arts Décoratifs, Showing Design in Decorative Ironwork.

A Union such as this can only be productive of good, and it is to be hoped that such efforts may have achieved the substantial result aimed at by the promoters, as it certainly has achieved the artistic success which we have so much pleasure in recording.

The whole display by the "Union Centrale des Arts Décoratifs" is of the greatest interest, and is on a level nowhere excelled in the Exhibition.

Decorative Art has deservedly occupied a greater share of public attention during the last ten or fifteen years, than it has done for any period in the memory of the present generation. This is unquestionably a great gain to the community at large, and its effects on public taste are nowhere more manifest than in Paris of to-day as compared with the Paris of the date of the last Exhibition. This great advance in taste has been sensibly affected by such agencies as the "Union Centrale des Art Décoratifs."

General View of the Rooms of the Union Centrale des Arts Décoratifs.

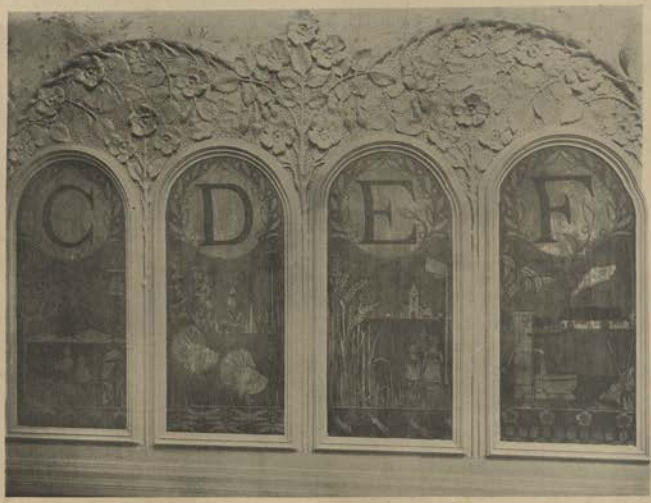
Bookbinding. By René Wiener.

Bookbinding. By Gruel and Engelmann.

Bookbinding. Relief by Charpentier.

Bookbinding. By Camille Martin and René Wiener.

SOME BOOKBINDINGS BY THE UNION CENTRALE DES ARTS DECORATIFS.



Part of Alphabet, Designed by Mme. Marguerite Dilmer

A Screen by Mlle. Henriette Detillion.

THE EXHIBIT BY THE COMMITTEE OF LADIES IN THE UNION CENTRALE DES ARTS DÉCORATIFS.

ORFÉVRERIE BY M. GUSTAVE KELLER.

We have in the display of M. Keller the "one thing needful," which is, of course, distinct *originality* in design and treatment. To say this, is high praise, in the Exhibition as elsewhere.

The forms displayed in M. Keller's pavilion are extremely decorative and simple in style, yet he has made distinct personal departures in seeking after new forms, and is to be congratulated on the real beauty of many of his works. The work here shown is really wonderful in its quiet distinction of style.

The barometer illustrated is of fine design, and the tea and coffee stand is dainty and graceful. Everywhere in the display we see taste and judgment exercised. The result is a harmonious and dignified "tout ensemble."

There are many other objects in the collection which are well worthy both of illustration and description, but those selected are typical of the work.

It can be said of this exhibit that it in no sense shows a striving after originality at the expense of the recognised limits of good taste. M. Keller shows just that reserve which is necessary to avoid extravagance and eccentricity. It would be well if there were more exhibitors who had so much discretion and judgment.

Tea and Coffee Stand. By Gustave Keller.

Barometer. By M. Gustave Keller

New Design for a Jug. By M. Gustave Keller.

Photo, Lévy. *The Spanish Pavilion—River Front.*

THE SPANISH PAVILION AT THE PARIS EXHIBITION.

AMONG the innumerable special and isolated points of attraction for which, even more than for its main centres of display, artistic and industrial, the Paris Exhibition of 1900 will be remembered, the Spanish Pavilion stood alone and beyond rivalry. The objects which it so well and so fitly enshrined, and which so greatly enhanced its beauties of design and detail, were few in number, but of sovereign perfection. A sense of completeness and harmony reigned throughout, and the visitor who issued from its portals after a quiet and leisurely inspection of its treasures, did so with a sense of satisfaction, the harmonious fulness of which hardly any false note had intervened to impair.

And then the whole was displayed with something of the true Spanish *grandeza* and generosity. No barriers, no policemen intervened, and the public, astonished at the absence of all the usual restrictions, imagined apparently that the treasure could not be worth the guarding. At no moment did the student of tapestry or armour find his labours interfered with by the waves of idle sightseers with which the other pavilions and galleries were at certain moments overwhelmed. The English Pavilion, with its charming Jacobean exterior and interior, with its well-chosen pictures by Reynolds and Gainsborough, by Turner and Constable, with its decorative canvases by Burne-Jones, and its pseudo-mediæval tapestries by Morris, was a greater novelty to the Parisians and the foreigners. The German Pavilion, with its exquisite series of painters of *fêtes galantes*—Watteau, Lancret and Pater at their best—was at once the delight and the envy of the many who uphold the glory and the pre-eminence of French art. Splendid tapestries had been seen before at many a Salon and in many a *Ministère*, and were to be found, too, in profusion at the Petit Palais. Of armour a great collection existed hard by at the Invalides. And so a group of works of a rarity and beauty which it would be impossible to rival out of Madrid itself, obtained only from connoisseurs and students the full meed of admiration which it deserved.

In the first place, the Spanish Pavilion itself—especially as to its interior—was the most imaginative and charming piece of architecture to be found within the vast enceinte of the Exhibition. It showed the Spanish Renaissance at its most admirable moment—at a point of full expansion which was not yet that of over-

ripeness when decay begins to set in. The style is akin to that of the finest Italian Renaissance, but it is worked out with a freedom and a richness which impart to it a wholly personal character. Both the tapestries which so magnificently clothed the walls and the world-famous pieces of armour which were displayed in cases in the centre of the galleries were, with some few but important exceptions, the property of the Spanish Crown.

The Petit Palais was adorned with tapestries covering a far wider range, seeing that these began with the celebrated series executed for Louis I., Duc d'Anjou, at the end of the fourteenth century, and now belong-

Photo. Levy.

Brussels Tapestries, Early Sixteenth Century.
'The Crucifixion' and 'The Descent from the Cross.'

ing to the Cathedral of Angers, and passed on through the fifteenth and sixteenth centuries to the seventeenth and eighteenth, when the state manufactory of the Gobelins was at its apogee. There were gathered together in the halls of this, the minor of the two great buildings permanently devoted to art, specimens historically and artistically remarkable, of the French and Burgundian schools of tapestry, and many things, too, which appeared to the writer to be of purely Flemish origin, though this was not in so many words admitted by those who were responsible for this section of the exhibition.

The stately splendour of the Louis-Quatorze style was illustrated to perfection by the superb series called, with a curious want of appropriateness, 'La Suite dite "des Dessins de Raphael,"' and executed by the Gobelins at the end of the seventeenth century. The more frivolous enchantments of the Louis XV. time, the lighter and more intimate graces of its bright and delicate tapestries could hardly have had more representative examples than the 'Sujets de la Fable,' translated by the Gobelins from the cartoons of François Boucher. But then most of the earlier hangings at the Petit Palais had suffered terribly from use and misuse in churches, in municipal buildings, in palaces. Their freshness had for ever departed, they had the shadow rather than the reality of that royal dignity and splendour which the tapestries of the Spanish Crown so convincingly conveyed—and that without any loss of artistic balance or of that austere gravity which may be so well expressed by splendour of a certain type. The visitor who should turn from the Spanish Pavilion, where the art of the "haute lisse" weaver was to be seen not only at its zenith, but still with its bloom unimpaired, to the Petit Palais, would experience a certain shock. It would be some little time before he could bring himself to be just to the interesting historical curiosities to be found among the woven hangings of the latter place.

Some faint idea of the treasures exhibited by the Spanish Crown out of their wonderful store might be conveyed to those who know the admirable group of works, chiefly from the looms of Arras, Brussels, and

other Flemish centres, which the late Professor Middleton classified and arranged in one of the great halls of the South Kensington Museum. These are on the whole of exceptionally fine preservation, and of a singularly decorative character. Yet, with the exception of such treasures as 'The Adoration of the Magi,' from the Castellani Collection, and the 'Justice restrained by Mercy from chastising Vice,' in the manner of Roger van der Weyden, they are to the Spanish treasures but as current coin is to rare medals.

A wholly exceptional interest attaches to some of the pieces which Madrid sent to Paris. In too many instances the cartoons of the Flemish tapestries are definitely assigned to great and popular masters whose names happen to stand forth most prominent among those which have survived. The case is much the same with the illuminated manuscripts of Netherlandish origin, belonging to the late fifteenth and early sixteenth century, and here with far less reason the greatest names of painters not known as *enlumineurs* have been put forward almost at random. It will be seen, however, that among the Spanish tapestries it is possible to point to designs in which not only the style but the hand of Quentin Matsys and Bernard van Orley can be traced with something like certainty.

Photo. Levy.
Brussels Tapestry, Early Sixteenth Century. 'The Eternal.' Part of the Duis of Charles V

The earliest piece in the pavilion was one woven at Arras in the first years of the fifteenth century. It shows Valentine de Milan, daughter of Gian Galeazzo Visconti, and her spouse, the Duke of Orleans, brother of Charles VI. of France. Here though the loom is no doubt—as the learned owner, the Count Valencia de Don Juan, states—that of Arras, the design is less in the Flemish than in the French or Burgundian mode. We pass on to the 'History of the Virgin,' in four great pieces which shine still with a tempered radiance in a harmony of which pale gold is the basis. These are, perhaps, the masterpieces of the late fifteenth as distinguished from the early sixteenth century. They show Flemish art at its finest, still untouched by the Italian Renaissance, which is first to modify, then to overwhelm it. The Christ in one of these hangings strongly recalls, not only by the splendour of a robe of cloth of gold, heavy with jewels, but by a mild-eyed Divinity of aspect, Mr. Holman Hunt's 'Light of the World,' which might well have been inspired by it. Very curious is, in the fourth tapestry of this series, the representation of the Coronation of the Virgin. Here are seen the Three Personages of the Holy Trinity, The Father in old age, The Son in maturity, The Holy Ghost in youth. As a rule in Flemish and French art of this period the Three Personages are presented

Photo. Levy.
Brussels Tapestry, Early Sixteenth Century. 'Allegory of the Redemption.' Part of the Duis of Charles V.

as equal and identical in aspect. Notably is this the case in one of the leaflets of Jehan Foucquet's famous "Livre d'Heures d'Etienne Chevalier," now at Chantilly, in which the Coronation of the Virgin is delineated.

The wonderful set of arras, just now described, belonged to the hapless Queen Juana ("Jeanne la Folle"), wife of Philippe le Beau, and mother of Charles V. The great emperor, when he abdicated, caused them to be removed to the monastery of Yuste, in Estremadura, which was to be his final resting-place. Their splendour and their hieratic severity must have admirably fitted them for this place of prayer and contemplation, which was yet a royal abode.

Another fine piece, belonging in style and probably in period to the end of the fifteenth century, is 'The Mass of Saint Gregory the Great.' It was sent by Queen Juana as a gift to her mother, Isabella the Catholic. The climax of the art of tapestry-weaving, according to the earlier and nobler mode brought to perfection in Flanders, is reached in the first quarter of the sixteenth century with the astonishing examples here shown. Already something is lost of that austere beauty controlling splendour to which attention has been called in the similar works of the late fifteenth century. In their place, however, we get a brilliancy and balance of fine pure colour in light decorative keys, for which there is no parallel before or after, and designs, too, which if they are not free from some of the blemishes of Flemish art in its moment of emancipation from the formulas of the fifteenth century, are vigorous and incisive, and, in their deliberate accentuation of certain subordinate and purely ornamental elements of composition, eminently decorative.

These Flemish painters and designers understood far better the limits and the exigencies of the tapestry-weaver than did Raphael himself—far better, too, than Le Brun and the host of subordinates who, under his guidance, elaborated the Louis-Quatorzian style in this as in so many other branches. The cartoons worked out under the direction of Sanzio—as inventions the most sublime works of his maturity—are, just by reason of their greatness, unfit to be translated into the pictorial language of the tapestry-weaver. The tapestries themselves, which after so many intermediate vicissitudes again adorn the Vatican, are, notwithstanding their splendour and their exquisiteness of execution, horrible caricatures of the great originals, making but poor amends with their draperies shot with gold and their borders marvellously wrought, for an interpretation which betrays and outrages the divine artist at every turn. Quentin Matsys and Van Orley speak a language more familiar to the weaver, their fellow-countryman, and they do not exact from him just those tasks which his means, both technical and intellectual, least fit him to cope with.

Photo. Lévy. *Brussels Tapestry, Early Sixteenth Century. 'The Triumph of Virtue.'*

The climax is reached with the great set of pieces, 'The Passion of Christ,' in some of which the design of Quentin Matsys can be clearly detected, while in others the unlovely types of Bernard van Orley assert themselves as unmistakably. It is just these two pieces, the design of which may without fear of contradiction be ascribed to Matsys, which must be accounted the masterpieces of the Flemish weaver. These are 'The Crucifixion' and 'The Descent from the Cross.' In them an effect of extraordinary splendour is produced by the most direct and legitimate means, and with far fewer subtleties and complications than the later weavers of France made use of. Another piece of the same set, but inferior in beauty, is 'The Meeting of Christ and the Virgin on the way to Calvary,' the design

Photo. Levy.

The Spanish Pavilion.—Flemish Tapestry, Early Sixteenth Century. 'Allegory of Justice.'

of which may safely be attributed to Van Orley. This set was woven at Brussels in 1520 by the celebrated Pierre de Pannemaker for Margaret of Austria, Regent of the Netherlands, and by her bequeathed to her nephew, Charles V.

To the same atelier is given the brilliant 'Dais of the Emperor Charles V.,' which came to the great prince, like the pieces just mentioned, from Margaret of Austria. The central panel, showing an Allegory of the Redemption of Original Sin, is wrought, if anything, more delicately, certainly with finer gradations, if not more effectively, than 'The Passion of Christ,' from the same looms.

Belonging to quite another group of Flemish tapestries are the vast and sumptuous pieces from the series entitled 'The History of the Vices and Virtues,' which, by a manifest slip, are ascribed by the catalogue to the end of the sixteenth century. They really belong, like the woven Allegories of similar type to be found at Hampton Court and in the South Kensington Museum, to the early years of the sixteenth century, though they date a little later than the last-mentioned hangings. We may assume that they issued from the ateliers of Brussels, since Arras had ceased to be an important producing centre before 1480. The capture of the city by Louis IX. in 1477 and the expulsion of the inhabitants in 1479 were blows from which its chief art industry never recovered.

Yet a further stage, which is one towards still greater elaboration, but not yet in the direction of decadence, is reached with the marvellous suite, 'The Conquest of Tunis,' illustrating the Tunisian campaign of Charles V. in 1535. This suite was ordered by the Emperor of the Brussels weaver, Guillaume de Pannemaker, the cartoons being furnished by Jan Vermayen, who accompanied Charles V. on the expedition, and the hangings being completed about 1546. It has been shown how the weaver can only too well illustrate the proverb that to translate is to betray. We could not, on the other hand, have a better example of his triumph than these hangings afford. The cartoons, as we see them, or some of them, at Vienna, on the second floor of the Imperial Museum, are dry and tiresome enough—more documentary, indeed, in motive and aspect than truly pictorial. From the one example out of the twelve, 'The Review of the Imperial Troops at Barcelona,' exhibited in Paris, it is possible to see how out of the dry bones of the cartoons delightful colour-schemes have been evolved, the gleaming steel armour of the knights combining with the light backgrounds to give a general tone of a delicate grey and a silvery radiance which is in tapestry altogether unusual.

Worthily stood by the side of these incomparable tapestries the few chosen pieces from the Royal *Armeria* of Madrid, making up a group such as neither the Ambras Collection at Vienna, nor the Royal Armoury of Turin, neither the Royal Armoury at Dresden, nor the Musée d'Artillerie at Paris could rival in quality. The interest attaching to these superb examples was doubled by the fact that they had, almost without exception, been made for and worn by Spanish kings. The most famous workers of Milan and North Italy generally, are here seen in hottest competition with the armourers of Augsburg, who make a valiant fight of it, and if they do not always equal their rivals in dignity and impressiveness of style, are certainly not inferior to them in finish of workmanship or technical mastery.

Of rare perfection in a style relatively simple still, is the "Salade of the Venetian type," with ornamentation in the Veneto-Oriental style, made for Philippe le Beau, the spouse of the mad Queen Juana. This fine helmet bears the mark of the Negroli of Milan, but differs much in style from their later and more characteristic productions. Wonderful above all, and, indeed, one of the finest pieces of Italian armour in existence, is the *Rondache* of Charles V.,

Photo. Lévy. *Brussels Tapestry, Middle of Sixteenth Century.*
'Charles V. Reviewing his Troops at Barcelona.'

Photo. Lacy. *Brussels Tapestry, Middle of Sixteenth Century.*
Charles V. Reviewing his Troops at Barcelona.

damascened in gold and silver, and showing as its centre a great head of Medusa repoussé in the highest relief, and chased. This was made in 1543 by the brothers Negroli of Milan. It is what such an arm should be—sublime and terrifying as well as beautiful; it might fittingly have been borne by Pallas Athene herself! Not always, however, was the taste of the Negroli as perfect as their workmanship. It is possible, in virtue of its beauty of workmanship, to accept the eccentric Helmet wrought by Giacomo Filippo Negroli in 1533, showing the head of Charles V. himself, crowned with a wreath of oak-leaves; but not, for all its superb workmanship, that *tour de force* the *Casque à l'Antique* made by the Negroli for the emperor in 1545, with a group in front formed of Victory and Renown, the former holding by the moustache a conquered Turkish warrior who lies on his back, curved along the summit of the crest! One does not naturally associate such questionable vagaries as this with a period which is still a fine one of Italian art.

Sometimes, again, the Negroli, in their close imitations of Roman forms and Roman ornamentation, give to their work a kind of "First Empire" aspect. An admirable *Bourguignote*, or burgonnet, in the form of a dolphin, by Colman Helmschied of Augsburg, engraved by Daniel Hopfer of that city, belongs to the first quarter of the sixteenth century; it has, with its own completeness, all the grandeur of an Italian design of the period. By Desiderius Colman of Augsburg, one of the chief rivals of the Negroli in the favour of the emperor, is another fine *Bourguignote*, with movable vizor. A German Rondache, with a repoussé and etched design representing "Force protecting Man, with the aid of Faith and Divine Grace, from the ambushes of Fortune," is the work of another armourer of Augsburg, Matheus Fraünbrys. Its broad design, recalling the drawings of Hans Baldung Grien, has, in its characteristically German fashion, singular grandeur and directness.

A sumptuous Italian Rondache of the sixteenth century, representing the Triumph of Love according to Petrarch, is attributed to Giorgio Ghisi, Il Mantovano, by whom there is, as will be well remembered, a shield of extraordinary beauty and elaboration in the Waddesdon Bequest gallery at the British Museum. Magnificent in aspect as are, with their profusion of ornamentation, damascened in gold on the repoussé iron, the Rondache and Helmet by Lucio Piccinino of Milan, who worked at the extreme end of the sixteenth century for Philip III. of Spain, the decadence of the armourer and artist is here already noticeable, and the more so because

we must inevitably compare him with his great predecessors here seen at their best.

The much-abused word, unique, may be applied without exaggeration to the small group of objects contributed to the exhibition of the Spanish Pavilion by the Dowager Marchioness of Viana. These are the arms, tunic, and pouch of Boabdil "El Chico," last Moorish king of Granada, given by their Most Catholic Majesties, Ferdinand and Isabella to Don Pedro Fernandez de Cordoba, and his brother, Don Diego, Alcalde de los Donceles, after the rout of Boabdil at the battle of Lucena in 1483. Not only does an historical interest and an atmosphere of romance attach to these objects in virtue of their unimpeachable pedigree; what is much more important, they are all, in their own peculiar fashion, things of the rarest beauty.

Above all stands forth the Hispano-Mauresque Sword "à la Gineta"—a weapon and a work of art of its kind beyond all rivalry. Among the few weapons of this time and class still preserved intact, the fine sword exhibited in the museum of the Bibliothèque Nationale of Paris has hitherto held the first place. Yet it cannot for a moment compare with Madame de Viana's treasure. This, without being wholly Eastern in aspect, if we compare it with true products of the East, is yet utterly unlike anything produced at the same moment by Western artists. How well it represents the super-exquisite civilisation, the luxury, the refined voluptuousness of the Moors at the moment of their final downfall and expulsion! A whole article would be required to describe in detail its wondrous network of ornamentation in

Photo. Lacy. *The Spanish Pavilion—the Inner Quadrangle.*

Photo. Lacy. *The Spanish Pavilion—Central Pediment with the Arms of Spain.*

gold filigree, its polychrome cloisonné enamels on the hilt and the scabbard, its delicate ivory carvings, still much in the style of those mysterious Hispano-Moorish caskets, to be seen in the South Kensington Museum and elsewhere, which must date back at least three centuries earlier than Boabdil's weapon. Another Sword in the group lent to the Spanish Pavilion is simpler and more modest in appearance, yet of singular distinction, with its plaques of ivory encrusted in the iron and ornamented with engraved arabesques. On the handle is the device of the kings of Grenada, "Conqueror is God alone." Not less perfect of its kind is the Hispano-Mauresque Dagger "à la Levantine," with its plaques of gilt copper and engraved ivory, and its exquisitely wrought sheath of leather garnished with filigree enamelled in a green tint. The tunic of the hapless monarch is of crimson figured velvet, not of Moorish but of Italian fifteenth-century type; it still preserves its belt embroidered with gold and silver thread, and its buckle. Lastly may be mentioned a Pouch to contain the Koran, fashioned of leather embroidered with Arab inscriptions in gold. The Royal *Armeria* is the only place for this group of arms and relics, which represents a half-exotic, half-nationalised art of the most exquisite perfection, and recalls, too, a glorious moment in Spain's history. It is surely not indiscreet to express the hope that if ever they are separated from the collection to which they at present belong, it will only be to become what in a sense they already are—national treasures of Spain.

CLAUDE PHILLIPS.

The Pasturage in the "Village Suisse."

THE "VILLAGE SUISSE."

THE Exhibition of 1900 had some "attractions" which were entirely without artistic interest. There were, however, a few which are exceptions to the rule, and the "Village Suisse" was perhaps the most striking and brilliant of these.

Our illustrations will serve to show at a glance how

The Fountain in the "Village Suisse."

The Maison de Berne in the "Village Suisse."

The Cascade in the "Village Suisse."

Châlets in the "Village Suisse."

The Market Place in the "Village Suisse."

The Lake and William Tell's Chapel in the "Village Suisse."

completely the work has been accomplished. It was almost impossible, when once the visitor had passed the gates, to believe that he was still in the heart of modern Paris. And it was not only the completeness of the *spectacular* effect which gave the impression. One could examine in *detail* many of the buildings, and even then the illusion remained complete.

It was most restful and refreshing to be able to admire the rocks and waterfalls, the lake and pasturage of the "Village Suisse."

Perhaps the best view to be obtained has been illustrated in our extra plate. The winding street leading up to the open space, of which the central position is occupied by the quaintly interesting Église de Würzbrumen, formed one of the prettiest pictures in the Exhibition.

But let us "begin at the beginning." On entering from the Avenue de Suffren, we found ourselves at once in a large square or market-place, in the centre of which stood the village fountain. On our right hand the wonderful reproduction of the Maison de Berne arrested attention.

Passing on our left the historic "Auberge Valaisanne de Bourg Saint Pierre," where Napoleon I. stopped when crossing the Saint Bernard, we noted on the same side of the square the remarkable "Poste Fédérale," illustrated. Passing further, we found the view of the "Église de Würzbrumen," already referred to. Then we arrived at what may be roughly described as the *rural* part of the exhibit: the cascade, the streamlets driving the old wooden water mills, the beautifully arranged "Pasturage" (which forms our headpiece), each and all contributing to a *tout ensemble* which was really wonderfully attractive. In the evening, herds of goats

The Poste Fédérale in the "Village Suisse."

The "Village Suisse," with the Church of Würzbrunnen on the right.

and cattle were led up the mountain slopes, while herdsmen blew horns from the tops of the hills, and every possible attribute of Swiss pastoral life used to produce as accurate an impression as possible.

If we continued our walk a few steps beyond this part of the village, we should find, on our right, another very pretty view, formed by the lake and chapel of William Tell. Our illustration will give a good idea of the beauty of this picture.

In marked contrast to many of the other "side-shows" to the Exhibition, the "Village Suisse" was carried out in a thoroughly artistic manner, and it is on this account that we have noticed it at such length in these pages.

A glance at our illustrations will convince the reader that we have not overstated the great beauty and originality of the work.

Costume is an attribute of the villagers which we must not omit to mention. The various types of figures, especially among the men, were quite a study in themselves, some of the older ones being unquestionably "the genuine article," no amount of "get up" would produce such interesting results. No doubt there were a certain number of somewhat theatrical costumes to be observed, but to those who can discriminate, many of the inhabitants of the "Village Suisse" seemed as picturesque as their surroundings.

A Street in the "Village Suisse."

Many hours might have been spent with pleasure and profit in the "Village Suisse." The authors and designers of the work, MM. Charles Henneberg and Jules Allemand, succeeded in producing *one* of the best, if not *the* best, spectacular effects in the whole exhibition, and this of a kind calculated to form a restful contrast to the modernity of the exhibition as a whole.

H. E. BUTLER.

Decorative Bronzes by the Society "Shippin Kumiai," of Tokio.

SOME BRONZES SHOWN BY THE SOCIETY "SHIPPIN KUMIAI," OF TOKIO.

THE Society "Shippin Kumiai" of Tokio, is composed of many of the wealthiest men of that city. They have united to form a fund to commission the best artists of Japan to produce representative works, which the society has purchased at liberal prices in order to show them as a collective exhibit in Paris. The director, Mr. Nishio, is to be congratulated on the success of his arrangements and the society may rest assured that their work will be appreciated in Europe.

Our illustrations on this page show some examples of the beautiful bronzes exhibited.

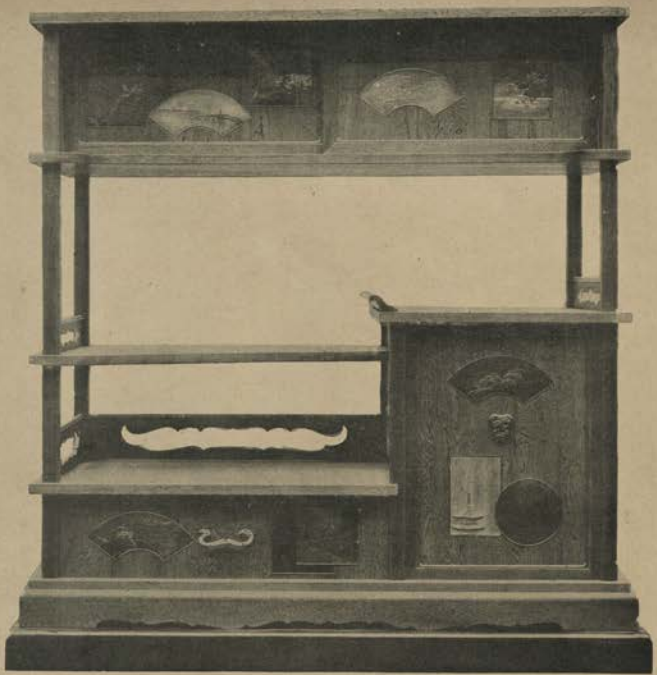
Let us call especial attention to the group by Professor Numata, showing a sailor carrying an apparently half-drowned woman; the work is exceptionally fine.

The many designs in vases are also very good, particularly some of those showing motives of reeds and of the bird life belonging to rivers and marshes.

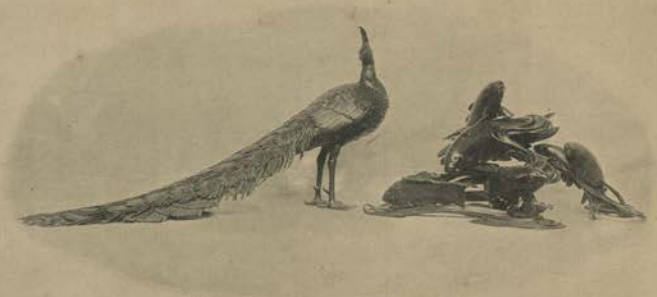
There is, of course, in nearly all modern Japanese work, the influence (to be deplored as we venture to think) of Western ideas. But in the examples shown here it is not over-apparent.

Overleaf will be found an illustration of a beautiful cabinet in unpolished wood with bronze ornament, by Saito.

Some Bronze Vases by the "Shippin Kumiai," of Tokio.



Cabinet in Wood, Decorated with Bronzes by Saito.
Exhibited by the Society "Shippin Kumiai," of Tokio.



Decorative Bronzes by the Society "Shippin Kumiai," of Tokio.

FOUNTAIN BY JULES LOEBNITZ.

PAUL SEDILLE, *Architect.* PAUL GASQ, *Statuaire.*

Part of the Salle des Bains made for Madame la Comtesse Jean de Gunzy.

Triton blowing Horn.

WORK IN GRÈS ÉMAILLÉ BY GEORGES HOENTSCHEL.

THE work of this artist was shown in the collection made by the Union Centrale des Arts Décoratifs, but it is altogether so individual and characteristic that we venture to place it apart from the rest of the Society's exhibit.

The 'Fraction d'une Salle des Bains' was particularly interesting as showing the very latest departure in this class of work.

There were many other fine things in the room, including Vases of graceful outline and beautiful workmanship. But perhaps the works claiming most attention were the fine 'Triton blowing Horn,' and the fountain "appliqué."

The whole room was subdued in colour and quiet in tone, and one could here study the work shown without distraction.

Fountain in Grès Émaillé.

GLASS BY GALLÉ, OF NANCY.

ONE of the principal positions in the Section devoted to Glass and Ceramics in the French Section was occupied by the work of this celebrated firm. Close to the entrance to the Collection of Sèvres, it was observed with pleasure by many thousands of seekers after the beautiful things of the Exhibition. And it can be said that this display was quite worthy of its conspicuous place. We had here one of the very finest of French glass.

Variety and originality of form and colour are exemplified in the few objects we are able to illustrate. The firm seeks to produce only pieces which, whatever their market price, can be pronounced as artistic.

WORK IN PURE TIN BY E. KAYSER, OF COLOGNE.

In the gallery of the German section there were many exhibits of an artistic nature. There were few more worthy of our attention than the work in "Pure Tin" by the firm under consideration. It is a real pleasure to be able to record the high standard of excellence which was maintained throughout all the objects shown. Those illustrated will demonstrate the wide range in design and the great taste shown in selecting only decorative motives.

The metal "pure tin" shows itself to be a material the possibilities of which are by no means adequately appreciated by the many.

M. E. Kayser has shown in very effective fashion that the working of this metal produces excellent results.

Oak Settle and Chair. By Th. Lambert.

Finger Plate. By Th. Lambert.

FURNITURE AND METAL WORK BY TH. LAMBERT.

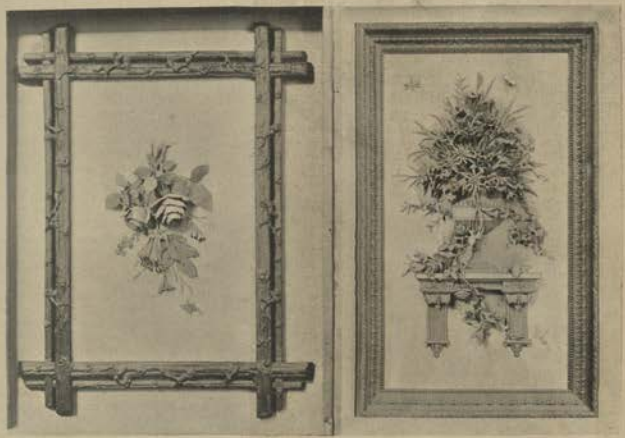
M. LAMBERT demonstrated in his beautiful designs at the Exhibition his right to be considered one of the best workers in metal as applied to the decoration of furniture.

The oak settle here illustrated is an extremely beautiful work. It is original in its conception and remarkable in all the details of its working. The applied metal work is dainty and charming in the extreme.

M. Lambert also showed chairs inlaid with brass, and a most interesting ebony and white metal table.

There were in the same exhibit some of his designs in finger-plates for doors. These are varied in manner of working and in material employed, but every piece is artistic, and each in its way is a gem. We illustrate two of these designs, which may suffice to give some idea of the character of the work. It is to be regretted that there were not in the Exhibition more displays of such originality and promise for the future.

Finger Plate. By Th. Lambert.



Panels. By Jacob Abplanalp of Brienz.

William Tell. By Johann Huggler.

SWISS WOOD-CARVING BY JACOB ABPLANALP, AND BY EDWARD BINDER ET CIE., BOTH OF BRIENZ.

Swiss wood-carving still retains its popularity.

In these days of better knowledge of the elements of decorative principles, it is perhaps less fashionable to admire the realistic work of the Swiss carvers in wood. But, nevertheless, the work is wonderful in its way, and that of the artist under present consideration is certainly the very best of its kind. The marvellous handling of the material must interest all who admire skilful and accomplished craftsmanship.

The works by Ed. Binder et Cie. are also fair examples of this work, and compare favourably with their competitors on the same lines.

The Shepherd Boy. By Johann Huggler.

SWISS WOOD-CARVING BY HUGGLER FRÈRES, OF BRIENZ.

WE had here again some specimens of the carving done in Switzerland at the present time.

Messrs. Huggler Frères, of Brienz, were by no means behind the other workers in this section, in producing works of wonderful fidelity to nature.

The stag here shown is a quite remarkable piece of realistic work, and there were many other pieces in the same exhibit which were equally worthy of note.

In the decoration of clock cases the Swiss workmen naturally occupy a high position, and the specimen shown here is an example of the merit attained to in this particular direction. It is useless to compare such work with the less realistic and more decorative examples shown elsewhere in the Exhibition. It is better to be able to admire the many fine qualities of execution of which Swiss workmen have such a grasp.

The popularity of work of this kind appears never to wane, and possibly there is more justification for this attitude of public taste than the modern seeker for more decorative work would care at first sight to admit. Surely the devotion to nature which seems to be the mainspring of the best Swiss Wood-carving is after all the secret of the admiration accorded to the work by the public.

SWISS WOOD-CARVING BY HUGGLER FRÈRES, OF BRIENZ.

Dressing Table. By the Gorham Company.

THE GORHAM COMPANY.

THE Gorham Company of New York had a large and important display.

The company made a special effort to represent adequately the recent developments of their work, and we had, in their collection there, some of the very finest silversmith's and goldsmith's work in the Exhibition.

It can be said with truth that in many respects they have no superiors on either side of the Atlantic, and that, as an effective display, their exhibit was on a level with anything shown at Paris. Indeed, it is to our Transatlantic cousins that we have to look for many of the most important and instructive lessons in the arts under consideration.

The subjects of our illustrations speak for themselves as to the extremely high level attained in the matter of design, and as to the matter of execution, the reputation of American silversmiths has already been so often vindicated, that it is only necessary to say here, that that reputation is more than upheld by the Gorham Company.

Our English workmen would do well to study the completeness and care of the actual workmanship, as well as the beauty and originality of the designs shown here. Unqualified praise can be unreservedly given to such a display.

The best American firms, showing in the classes devoted to silversmith's and goldsmith's work, demonstrated triumphantly that the lines on which they have been working for years, so distinctively and with such originality of thought and expression, are by far the most correct lines.

Untrammelled by the hard-and-fast rules and set traditions of the older countries, they have evolved a school of their own, and there is no better exponent of the work of that school than the Gorham Company.

Tea and Coffee Service. By the Gorham Company.

Rose-Water Ewer and Dish Martelé. By the Gorham Company.

Gold and Silver Chalice and Paten, Martelé Enamelled. By the Gorham Company.

Book Cover. By the Gorham Company.

Salamander Frieze. By Emile Müller.

Fountain. Les Dainades.
Designed by A. Mulot.

THE DECORATIVE WORK IN CERAMIC BY EMILE MULLER.

THE reputation of this firm is well known throughout the world. In the Exhibition M. Müller had a large and representative collection of much of his best recent work.

This was shown in the French Section, Esplanade des Invalides, and we are able here to illustrate a few examples of the various styles displayed.

Our headpiece, as well as the illustration below, will give an idea of some of his fine work of a *decorative* character, whilst in the fountain "Les Dainades," by A. Mulot, we have an example of the sculptured work in the round by which the reputation of the firm has been so greatly enhanced.

The fountain by Yujalbert, which is also illustrated, found a place in the courtyard near the buildings of the Grands Magazins, where its details could be advantageously studied.

There were few firms making either so large or so varied a display to be found in the Exhibition, and space does not allow of our showing so much of the work as we might wish.

Everyone interested in the Ceramic Arts did well to study the work of Emile Müller.

Frieze Nude. By Lefevre.

Fontaine à Vajalbert

Vase Clodion.

Head of Wagner's "Gismonda."

Revêtement en grès émaillé.
Designed by Chas. Plumet.

A collection of Decanters and Glasses by J. and L. Lobmeyr.

GLASS BY J. & L. LOBMEYR, OF VIENNA.

THE magnificent display by this firm deservedly occupied the most important position devoted to Glass in the Austrian Section.

We show here a few of the most conspicuously meritorious pieces.

The masterpiece of glass cutting and engraving, by Professor Eisenmenger, of the Vienna Academy, forms our largest illustration. It was perhaps the finest work of this kind ever shown to the public, and it is improbable that the firm will ever excel it.

The title of this piece is "The Nuptials of Neptune," and its execution occupied an immense amount of time. Four years, we believe, were devoted to its completion.

We illustrate, in addition to this great work, two oval plates by the same artist, and a remarkable

The Three Graces. By Professor Eisenmenger.

The Four Seasons. By Professor Eisenmenger.

Great Crystal Glass Plaque, "The Nuptials of Neptune and Amphitrite"
By Professor Eisenmenger, of the Vienna Academy.

collection of decanters and glasses, all of exceptional merit.

Messrs. J. & L. Lobmeyr may be justly proud of their display.

Goblet with Lid and Liqueur Glass.

Oval Plaque, "Triton."
By Professor Eisenmenger.

Centrepiece, Great Surtout de Table.
By Arthur Krupp.

ORFEVRERIE BY ARTHUR KRUPP, OF BERNDORF.

THE great Surtout de Table shown by Arthur Krupp, of Berndorf, was one of the most striking objects to be seen in the Austrian section.

Indeed, we doubt if any more than an insignificant percentage of the many millions of persons passing through the section could have done other than pause and wonder at this superb piece of work.

The subject "La Pêche des Nymphes," by A. Baumann, has given the artist scope for enormous energy of design, and our illustration will perhaps give some idea of the successful treatment of a very difficult subject.

It is hard to say which part of the subject has been most skilfully handled, but unquestionably the Centrepiece attracts most, not only by reason of its great dimensions, but also by the extremely fine design and bold handling of the material employed.

A Candelabra. Great Surtout de Table.
By Arthur Krupp.

The Austrian designers and workmen seem to be specially influenced by the most recent developments in the direction known to us just now as the "Art Nouveau," but in the case of the work shown by the firm of Arthur Krupp, the term loses all its undesirable significance. The works shown were "up-to-date" only in the desirable sense of the phrase.

M. Arthur Krupp has a reputation unexcelled in Europe, and his work here certainly showed such reputation to be well deserved.

The Surtout de Table was modelled by Schinkovitz, who should share in the artistic triumph here achieved.

Side-piece. Great Surtout de Table.
By Arthur Krupp.

Side-piece. Great Surtout de Table.
By Arthur Krupp.

GUSTAFSBERG PORCELAIN OF STOCKHOLM.

IN the Gallery of the "Industries Diverses" building, Esplanade des Invalides, there was a group of exhibits by Swedish porcelain manufacturers which was of great artistic interest.

Amongst these the Gustafsberg Porcelain Manufactory show some of the most attractive and novel departures in the making of porcelain.

The Sgraffito ware, here illustrated, was amongst the most attractive decorative ware to be found in the Exhibition.

Coloured in quiet greens and blues, the designs being sometimes conventional, sometimes more nearly approaching the realistic, the work always showed good taste and mature judgment.

The Professor at the Manufactory, M. Gunnar Vennerberg, has long shown himself an artist of the first rank, and he here more than asserted his title to be considered as such. The display by the Gustafsberg Porcelain Manufactory merited the highest praise it can receive.

An Altar-Piece by Edouard Ewisme, of Lille.

Church Windows.
By Messrs. Heaton, Butler and Bayne, of London.

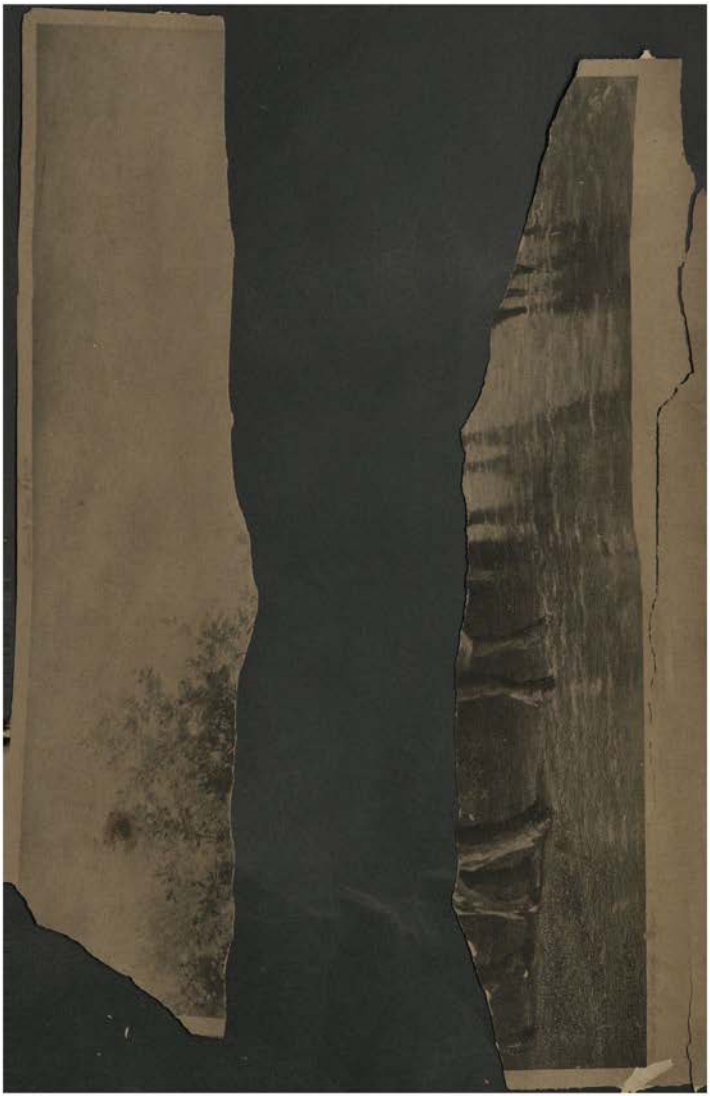
MESSRS. HEATON, BUTLER AND BAYNE'S STAINED-GLASS WINDOWS.

THIS exhibit consists of various designs in water-colour for stained-glass windows, full-size cartoons for executing in glass, and for decoration. A complete three-light stained-glass window, representing the "Ascension," which has been designed and executed for Mrs. Swift, and will be erected in Mullingar Church, Ireland, in memory of her husband, the Very Rev. Francis Swift, D.D., Dean of Clonmacnois. The subjects represented on the large cartoons, from left to right, are the 'Angel of Mercy,' 'Christ as the Good Shepherd,' 'Charity,' 'The Good Samaritan,' 'A Group of Angels.' A decorative dado on Arras cloth completes the exhibit.

Among the designs for windows may be noted (1) that for the east window of the Parish Church, Stratford-on-Avon, the main subject of which is the 'Adoration of the Crucified'; (2) that for the west window of St. Peter's Church, Dulwich; (4) a 'Benedicite' window; (11) a 'Te Deum' window; (12) a window representing subjects from the life of Joshua; (3) a scheme for decoration in glass and mural painting; (5) design for domestic stained glass, representing scenes from Shakespeare's plays.

This firm has produced thoroughly decorative effects, combined with good drawing and harmonious colouring.

It is somewhat unfortunate that the work of such firms as that of Messrs. Heaton, Butler and Bayne should be displayed in a gallery not visited by so many people as some other parts of the Exhibition; but those visitors who are fortunate enough to find themselves in the Annexe to the British Section will be well repaid by being able to study there some of the best exhibits shown by English firms.



The Corn Sifters.
By Gustave Courbet.

CENTENNIAL COLLECTION OF FRENCH ART IN THE PARIS EXHIBITION.

WE are told that it is not easy to write history; but there is something more difficult even than writing it well, and that is re-writing it. There is a certain history which is admitted, current and known to all; it ends by forcing itself upon us as a sort of article of faith, and to attack its convenient certainties is fraught with no little danger, even where proofs of very different truths can be adduced. History in such a case becomes the impeacher of tradition. To rescue from an unjust obscurity the true heroes who have been consigned to oblivion, and replace them by those who have been unduly put in the forefront, is a delightful but difficult task. And it means that retaliation must be looked for—an experience which has fallen to the lot of the organisers of the Centennial Exhibition of French Art at the Grand Palais. They wanted to show us an Exhibition of those who have been rehabilitated, to change the equilibrium of a century's history, and the reward of this courage has been, instead of unstinted praise, nothing but lively and acrimonious criticism on the part of those who were supposed to speak with a certain amount of authority. Nor have they received the support of the public, which nowadays does not wax enthusiastic over æsthetic discussions. Nevertheless, the task they have set themselves has been a very excellent and meritorious one; it marks a movement in the direction of remoulding history, a movement which will not suffer anything to arrest its progress.

Another great difficulty confronted them. They were forbidden by a regulation—the reason for which remains a mystery to this day—to show anew a single one of the celebrated works exhibited at the Centennial of 1889. But why? This is a question which should be put to the very persons who complain that the Centennial of 1900 has exhibited works which were, so to speak, "too unedited," though they were among the very first to insist that not a single one of the great "clous" of 1889 should be shown a second time. Without exhibiting the whole of them, there were some we could have seen again with pleasure and, possibly, even with surprise; for ten years in the life of a work of art bring about many changes—in the spectators. Anyhow, the organisers of the Centennial have been deprived of a certain background which, without being indispensable to those who really love art for art's sake, would have prevented the criticisms of those who love it with the opinion and prejudices of others. The reader will have heard of the practice or studio pastime, which consists in marking at random on a paper five points, across which the player has to draw a figure from fancy. The organisation of the Centennial has been something on the same lines, only the other way about, because the idea was to keep the figure wide of the points marked.

But whatever may have been said or written about the Exhibition, it is none the less a capital one and full of information, which we hasten to place before the reader. This will be more interesting and profitable than to review again, in chronological order, a century of art,

so frequently done, and to rediscover the school of 1830, which no longer needs to be made known, seeing that

Madame Vigée-Lebrun.
By David.

its greatest masterpieces are to be met with all over the world, everywhere, in fact, save at the Louvre.

The most important and characteristic feature of this Exhibition must be sought in the reasons we have just set forth; which reasons, moreover, account for our first manifestation of surprise. It is an exhibition which may be described as a holding up to the light again, a revision, as it were, of the many causes which have been badly or insufficiently judged. For the first time there come to the front artists who, from motives of two kinds, have been neglected, imperfectly seen, misunderstood, or unjustly opposed. The motives in question are either the prejudice of the public and of the artists themselves, or the proximity of works of a too-overpowering or dominant character. As to prejudice, we know what that means when we remember the famous "Gallery of the Rejected" of 1863, whence have emanated so many works now thought classic, and so many masters of importance; and if examples must be cited we would instance 'The Breakfast on the Grass,' by Manet, and 'Fairyland,' by Fantin-Latour, which have proved two of the most noted works at the Exhibition, though refused in 1863. These two artists have long been the victims of academic, and of so-called "bourgeois," prejudices, doubtless because artists themselves have most energetically defended them. The 'Ex-voto' of Legros was not one of the rejected pictures at the Salon; it was exhibited in 1861, though its importance was not then realised. At that time Castagnary, one of the leading critics of the period, disdainfully spoke of Legros as a "painter of monks." The 'Ex-voto' has since remained, though badly placed, at the Dijon Museum, its existence there being known to a few enthusiasts and initiated only. To show simply works of this kind was scarcely worth the trouble of forming an exhibition "devoid of masterpieces." On the other hand, a certain number of great, of very great, artists have during their lifetime been obscured by painters, admirable no doubt, but who took up all the room to themselves. It is a law of nature; the struggle for life exists as much in the pictorial world as in the animal and vegetable kingdom. It boots little for a Chassérian to produce an important work, characteristic of himself as we should now consider it. He is sure to succumb to the evidently stronger personality of a Delacroix. A Cals, adorable painter and full of feeling, may well depict in striking terms the life of the poor peasantry; he is certain to be eclipsed by a Millet. A Dehodencq may be a magnificent and spirited colourist. Delacroix again, with one or two small Morocco scenes, disputes the way. A Charles Le Roux palpably pales in the presence of a Théodore Rousseau; and hereafter a Guillaume Regamey, superb painter of soldiers, and endowed with a sentiment of heroic grandeur, will be completely effaced by a de Neuville. Even Daumier, the most powerful of all our costume painters, will be crowded out by twenty others in every way beneath him. I have cited a few of the unlooked-for victors at the Centennial. One might almost say that the Exhibition will prove the triumph of the victims.

In fact, the struggle for life differs from the artistic struggle in so far as in the latter those who have been crowded out may fall into line again. After a time the vanquished begin to resist. Those who have been devoured like so many Jonahs emerge from the whale and come to light again. Nothing, or very little, of what is of value is ever lost. Hence it is that artists (and this

Madame de Sinoncs.
By Ingres.

is one of the most characteristic features of the Centennial) who, to be exact, are neither misunderstood nor

L'homme à la Houe.
By J. F. Millet.

victims, but are simply individuals entirely unknown to us, are suddenly brought to our knowledge after a long spell of obscurity, both during their life and after their death. Why do they so suddenly return to light? Because their works are fine or even remarkable in themselves. Why were they completely unknown in the face of such conspicuous talent? For very many reasons: because they were timid, or modest, or poor, or fantastic; because they despised fame, a rare though not unheard-of thing; or, because they lived in some out-of-the-way province, where no one, not even they themselves, realised their worth; or, finally, because they died young, like Trutat or Bazille, two other remarkable painters of this Exhibition, whose names were unknown even as late as yesterday.

These are the leading features which strike one at the very outset on glancing round the Exhibition. We will make mention of one more. It is the justly important position which, out of pure impartiality, has been assigned to artists of the most advanced schools, those who had already been admitted to the Luxembourg despite the protests of the advocates of academic art and of "sound principles." We will now enter upon a more precise enumeration of the principal names and a more detailed examination of some of the more striking works. The Exhibition comprises the artists of the nineteenth century; but a century in art never commences on the very day, sometimes it begins sooner, sometimes later. Of the nineteenth century it may be said, without exaggeration, that it commenced fully a decade earlier. David and Prudhon are masters who rather belong to our century, even as regards works which they executed at the end of the eighteenth century. Greuze, in many of his paintings, was in advance of his time; and this was his misfortune. He is represented by 'Morning Prayer,' Montpelier Museum, a valiant and rich sketch of 'Egina and Jupiter,' and by a very cold portrait of the 'First Consul.' Prudhon only figures here with a few sketches or small pictures sufficient to recall but not to glorify him. It should be remembered that Fragonard, the adorable master, who on the other hand embodies the mighty eighteenth century, toiled for many a long day in our own century, but without the verve and happiness of former times. From his brush we are afforded but one picture, a curiosity. It is the interior of 'The Artist's Studio,' containing numerous figures, painted in collaboration with his pupil, niece and friend, Marguerite Gérard. It is a drily painted work, but amusing, which was discovered at the Museum of St. Etienne. Far more amusing, in the true sense of the word, and much more surprising, have been the works of Gamelin, who died, forgotten, in 1803, whose very comical 'Family Scene' seems to have been the outcome of his singular

In the Studio.
By J. B. C. Corot.

acquaintance with the paintings of Hogarth. He is a very captivating painter for his time, who has left behind him some strange and vigorous designs.

Vincent (1746-1816) was one of those artists who contributed to the reaction against eighteenth-century art, properly so-called, as represented by Watteau and Boucher. A small corner could, therefore, be kept for him close to David. The most curious production of his exhibited is a sketch, 'A Lesson in Husbandry,' a commixture of classicism, naturalism, and false sentiment. Other ancients who may be named, as much from the fact of their having been forgotten as for the sake of the curiosity afforded by some of their sketches, are Réattu, of Arles (1760-1833), Mallet (1759-1835) and Vallin (who was still alive in 1827). The two last-named are rather suggestive of Prudhon in their sketches, and of David in their more ambitious works.

This much will suffice for the curiosities which have been forgotten with the beginning of the century. More imperious figures now claim our attention, at their head being David, the 'First Consul' of painting. He is represented at the Centennial by a capital work, 'The Eagles,' from the Versailles Museum, the pendant of the classic and immense historical composition, in which the figures appear to be both heroes and dancers, a superb canvas, take it all in all; and also by various portraits. One of the most curious, without doubt, is that of Madame Vigée-Lebrun (Rouen Museum), by no means flattered, and totally devoid of grace though not of roguishness; but how different from the pictures in which the celebrated artist has painted herself! Gallantry (if gallantry can be said to be retrospective) would require that one should consider the portraits of Madame Vigée by herself as the only true ones. Lastly, one more curiosity (in fact, for those seeking in good faith, this exhibition must have proved a mine of interesting and surprising things), namely, a curtain designed for the Théâtre Chantereine. This curtain, both in the matter of subject and arrangement, is nothing less than the 'Apotheosis of Homer,' the same as subsequently composed by Ingres, but with this difference, that in his composition the upper part is vaster and more diversified, with Apollo, mounted on Pegasus, riding through the air; but the historic figures in the nether part of the composition, in the costumes peculiar to their respective periods, are the same. The story has no other moral than this—Ingres, following the precepts of Molière, availed himself of the right of all great men to "take the good wherever they found it."

Many Frenchmen still appear to be too little impressed with the conviction that Baron Gros is one of the greatest painters of the century, and one of the greatest painters of France. He, too, was a victim, a victim of David, whom he believed in and respected, and who gave him the most unhappy advice, and a victim of the public, who showed itself ungrateful to so great a man. However, he had the opportunity of showing his worth and of producing gigantic pictures. 'The Battle of Nazareth' (Nantes Museum) would have been one of these enormous canvases if it had not been left in the state of a simple little sketch; this being done in deference to Bonaparte, who was jealous of Junot. The Premier Consul ordered instead the no less fine painting of 'Jaffa.' But what a magnificent sketch is that 'Nazareth,' and such fire and vibrating colour! 'The Embarkation of the Duchess d'Angoulême at Pauillac, 25th April, 1815' (Bordeaux Museum), is not a colossal picture despite its large dimensions, but yet a very curious canvas, and a fitting pendant to 'The Farewell of Louis XVIII.,' which we saw in Paris in 1889, painted by Gros—in his decline, it is true, but still the work of a great and powerful historian.

Incident in the Grecian War.
By Delacroix.

Ingres and Delacroix have long since been restored to favour, at any rate in the opinion of those who are interested in art. It would be absurd nowadays to praise one above the other. We admire them both, which is as it should be, for both have their own styles, and both stand out like truly sovereign figures of the French school in the earlier part of the century.

The organisers of the Centennial, by force of logic and the importance of the works, have profited by the arrangement of the Palace of Fine Arts itself by allotting to each of them adjoining galleries, both containing a series of other pictures. Ingres is placed at the end of the classical series, and of painters still belonging to the eighteenth century, while Delacroix begins the galleries devoted to painters more particularly "modern." The Ingres gallery may, possibly, have been more brilliant than that of Delacroix. The visitor will there have again observed a work of considerable dimensions, 'The Vow of Louis XIII.,' for a long time hidden, or practically so, in the vestry of the Montauban Cathedral, and, above all, an admirable series of portraits of women:

'Madame de Sénones,' in red, a masterpiece from the Nantes Museum; 'Madame de Broglie,' in blue; 'Madame Panckoucke,' truly bewitching, and, lastly, a magnificent female portrait in profile, a fresco attempt, removed from the studio wall of one of the master's pupils. This fragment, worthy of the greatest painters of the Renaissance, makes one regret there have not been more walls in France like those of the Castle of Dampierre.

Delacroix has, nevertheless, been brilliantly brought to our recollection by that little understood and yet moving figure of 'Greece expiring on the Ruins of Missolonghi.' It is a canto of Byron interpreted by a great French master. Then there is a small duplicate of 'The Crusaders,' 'The Women of Algiers,' the great 'Saint Sébastien,' 'The Church of Nantua,' and finally, 'The Roman Shepherd' and 'Still Life with Lobster' (Moreau Nelaton Collection), an astonishingly fine bit of detail work, not to name many other smaller pictures of great value exhibiting the painter in a light which, if not new, is at any rate very imposing.

But we are prevented from expatiating at greater length on these subjects, pleasant as they are, for the multiplicity of artists and works is such that we are denied the opportunity of being complete in any one instance, or even of giving a passing word to each. Besides, as we have already said, in this case it is not the greatest names to which the most interest attaches.

Apart from this, it is to be regretted that Millet should be so sparsely represented; at least in the matter of painting, for most admirable pastels and designs of his are shown. However, there is no special need to glorify Millet, whereas, on the other hand, there is abundant reason why Daumier should at last be exalted. The great painter and thinker has ultimately been promoted to his proper place, and the Exhibition of 1900 will have been a triumph for him—30 years after his death—by no means a long interval. His lawyers, grave and comic, his citizens imbued with their own importance, his actors, his hypochondriacs, all his subjects true to life and grand as a dream: all painted with a prominence and forcible moderation to be found only in this masterly draughtsman. What shall I name? 'The Burden,' so tragic, a woman burdened with a heavy parcel of linen, drawing a child after her along the mute and unfriendly quays; 'The Picture Fanciers,' a fine painting, with a wealth of colour; and then those dramatic visions which Daumier so often treats us to in his works, 'The Fugitives,' or 'The Emigrants,' going no one knows whither, trudging under a stormy sky towards an unknown bourne. In fact, Daumier has had an exhibition almost worthy of himself.

La Petite Danseuse.
By Renoir.

Une Loge au Théâtre.
By Renoir.

Courbet, as a realistic painter, had a far greater reputation during his lifetime, and, may be, did no little harm to Daumier. To-day he appears to us more uneven and heavy, but a very fine painter withal. His display here is a very excellent and complete one. An immense canvas, 'The Siesta,' belonging to the City of Paris, shows him in the light of a landscape and animal painter equal to the best Dutch school. His limning of figures, however, is characteristically harsh and startling, with a kind of dogmatic assertion which is not exactly ponderous, though of that rustic obstinacy which links him with the vigorous and ingenuous masters of the Middle Ages. 'The Corn Sifters,' from the Nantes Museum, is one of those pictures where these characteristics can be best studied. As to the celebrated picture, 'Good day, Monsieur Courbet,' this has caused more surprise than pleasure, and yet it is a very bold production, though we willingly admit that it still requires to age before assuming its complete individuality. We are aware, to finish with Courbet, that he would have been very much surprised, and doubtless disgusted, after what Prudhon has written about him, to learn that some day a French writer should connect him with the Middle Ages—him, a painter of realism, the new apostle of a

century of freethinkers!—and yet it is so, "Monsieur Courbet."

Daumier, of whom we have spoken with the admiration which is his due, was also admired by the fellow-artists of his time—Millet, Corot, Rousseau, and Jules Dupré. All these masters considered him a master, or, I should say, their master. How then did he, with all this appreciation, fail to take a hold upon the public? Not because he was too modest, since his contemporaries were as modest as he, and as little anxious for what is nowadays called "advertisement." A fine and noble group! Wherever met with it carries with it an example of health and dignity. And the Centennial has not failed to secure the usual effect with it. We must say that the Exhibition of country life has been very skilfully formed by M. Rogers-Marx, to whom we owe all the fine resurrections briefly referred to above. One would imagine from this collection of country scenes that they were trial studies, direct from nature, in the case of Bruandet, Demarne, Dagnan, Michel, etc. Then comes the group of grand landscape painters — Corot, Dupré, Rousseau, Daubigny, as also Chintreuil, Troyon, and that fine, but little known, painter—Charles le Roux, whose work will be appreciated some day. As works of rare quality we would, at any rate, mention 'The Ford' of Jules Dupré; and, in the matter of romantic scenery, 'The Port of Dieppe' of Isabey. Finally, by way of special comment, we would observe that one of the "Fontainebleau School," who was the most kindly disposed and encouraging towards the first attempts of the impressionists—Daubigny—is also the one who most resembles them as regards freedom and vigour. There is a picture, 'A Brook under Woods,' painted by large spots, which looks like a Sisley proof engraving, and another, 'Winter,' which is more daring than any Monet could possibly be, or even than any Cezanne. This picture was awarded the medal of honour at the Salon of 1873, just at the time when the impressionists were hooted. It is not always logic which prevails in the hour of battle.

The Fishes Family.
By Puvis de Chavannes.

In such an "ensemble" Corot has always a place to himself. He is ever divine. A whole gallery has been reserved to him, a veritable casket of jewels, of which the most precious gems, to our thinking, are 'The Chartres Cathedral,' 'The Lady in Blue,' 'View of Volterra,' and that admirable painting from the Salon of 1845, 'Homer and the Shepherds,' which breathes such an intent and pure sentiment of ancient poetry. What a good and great man he was! But we must not give way to the temptation to descant upon him and his works at any length, or others will suffer.

But before passing on to masters nearer to our time we must go back a step a two, just to mention a few very fine but forgotten works, such as 'The Two Sisters' of Chassériau, and the other paintings of this master, as well as the grand decorative fragments saved from the ruins of the 'Cours des Comptes'; 'Portrait of M. Sallandrouze de la Mornais,' by Court; 'Recumbent Female Figure,' and various portraits, truly astonishing, of Trutat (an unknown painter, who died at the age of 24, which speaks for itself); 'The Negroes' Dance,' bewildering by its colour and movement, of Alfred Dehodencq; and the admirable portraits, so intense and subtle, by Ricard. Here is a whole galaxy of works which one does not look for in an exhibition said to be mediocre and devoid of interest.

We now come (by hurrying a little, it is true) to some of the eminent painters of modern life, and, in particular, to Legros, Manet, and Fantin-Latour. If I have left out certain celebrated artists, such as Meissonier, Baudry, Cabanel, &c., it is because the Exhibition authorities have not made a speciality of their works this time. However, we have again been afforded a view of Meissonier's 'The Curate's Wine' and 'The Bowlers,' spirited little pictures which, however, have been mistakenly placed in a line with productions of the great Dutch school; there is Baudry's fine 'Portrait of Charles Garnier'; Cabanel's captivating Eastern figure 'Albayadé,' with the large, gazelle-like eyes and ivory complexion, in the fashion of Ingres, a little anæmic, perhaps, but certainly distinguished.

It is, unfortunately, not within the province of a French writer to acquaint the English public with the name of Alphonse Legros, since it is England which has taken up and stood by this great and scholarly master. Of late years, however, France has begun to do him justice, and the marked success of the 'Ex-voto' has led to his emerging from an inexplicable obscurity. The 'Ex-voto' is a painting of the first order, remarkable not only for its technique, faultless design, and powerful moderation of colour, but also by reason of its genuine and intense feeling. It is both a faithful portrait, strongly generalised, of provincial French-women, and, at the same time, a powerful interpretation of Prayer. We shall regret to see this truly admirable work return to Dijon, for at the Louvre it would bear comparison with the most ambitious neighbours.

Manet had already scored at the Centennial Salon of 1889; at that of 1900 he becomes an acknowledged master, only showing how time collaborates with true artists. To-day, when we see the works of this really classic painter, in expression so simple and yet so strong, we wonder how they could ever have provoked ridicule and indignation. There is nothing more normal or less revolutionary; nothing more conformable to the tradition of the masters or of their teaching. 'The Breakfast on the Grass' at one time seemed to commix the nude with contemporary costumes in an arbitrary, and even scandalous, manner; and yet no one takes exception to the same *mélange* at the Louvre, as depicted in the 'Rustic Concert' of Giorgione. Now here is a superb

painting, rich, vigorous, and as harmonious as can be; and as regards composition—even the little bit of still life taken by itself—a masterpiece. 'The Breakfast,' 'The Portrait of Eva Gonzalès,' that of the painter Desboutins, 'The Bullfight,' 'The Bar at the Folies Bergères,' the 'Still Life' of the Manzi collection, are many other classic works which it would be as superfluous to defend as it would be futile to attack.

Fantin-Latour was for a long time, not exactly an unknown artist, but one of whom comparatively little fuss was made. In England, however, he was always appreciated, thanks to the valiant efforts of the engraver Edwin Edwards and of his wife. His admirable paintings of figures, such as 'The Table Corner' and the 'D. Family' were placed in the "Salons" in the least advantageous spots. Noisy successes, of which not a trace now remains, prevented attention being paid to these works. But now they seem like faces of to-day, painted by a grand and skilful artist and an observer of the highest order. What better can be said of 'The Table Corner,' with the portraits of Verlaine, Rimbaud, Blémont, Ernest d'Hervilly, Pelletan, &c. Here we have, for future reference, a trustworthy and magnificent souvenir of our time as well as a valuable work of art. One might say that M. Degas is also one of the most important painters of modern life; but though he interprets with less serenity than the before-mentioned and in a more peevish manner, he is nevertheless singularly correct. Unfortunately this artist has a horror of exhibitions, the reasons for which it is superfluous to examine or discuss: so that while his contribution to the Centennial of the ingenious 'Cotton Merchants at New Orleans' and 'The Dancing Rehearsal,' also of very fine order, recall him to those who are familiar with his work, he cannot be said to reveal himself to those who do not know him.

"Ex-voto."
By Alfonse Legros.

We have now arrived at the point of transition from the realistic to the impressionist movement—to employ the recognised terms (now meaningless) according to labels and dates. Degas was in fact classed with the impressionist school, although he ranges himself in advance of Ingres, Baird, and Daumier. In the same way it is difficult to now regard Renoir as a pure impressionist, since the most of his works had their origin in the studio, whilst 'impression' is nothing less than a departure therefrom. If it is said that the picture 'Loge au Théâtre,' so deliciously feminine, so supple, so delicate, so truly French, is a bit of impressionism, then Watteau was also an impressionist. However that may be, to the impressionist school, to preserve to it its historic name, has been assigned a very fine position at the Centennial, and in the gallery devoted to it an opportunity has been afforded of appreciating—albeit some of the specimens are somewhat of a secondary character—the sentiment of delicate and complete harmony of Claude Monet, the rapturous painting of Sisley, the robust and healthy rustic temperament and fine craftsmanship of Pissaro, and, lastly, the rude vigour of Cezanne. Bazille, who formed one of this small group at its inception, but who was killed in 1870, fills us with the keenest regret when we see such works as 'After the Bath.' He would, without doubt, have proved a very great painter.

Maternité.
By Eugène Carrière.

There are not only in the French school of to-day "artistes de combat" who claim our attention; and oh! the incessant struggle that art is! The works which particularly impressed us at this Centennial have been those which were the most criticised on their first appearance: the admirable 'Judith' of M. Cazin (Potter-Palmer collection), the touching 'Fisher Family' of Puvis de Chavannes, the life-like and original paintings of M. Raffaelli, the 'Portrait of Madame R. J., of Besnard, with its vari-

coloured reflexes and delicate study of light effects on elegance, and 'Maternity' of M. Carrière, with its profound and human sentiment, so mysterious and caressing in execution. But this does not prevent our recognising that there are fine and able qualities in the works of Messrs. Bonnat, Carolus Duran, Gustave Moreau, Henner, Elie Delaunay, and Roll, who were exhibited this year. But again we would remark that the interest, and even necessity, of the Centennial Exhibition does not lie here, inasmuch as these masters were fully represented at the neighbouring Decennial.

The interest, beauty, impression and hope of justice centres in the resurrections to which reference has been made, and in the attention which has been directed to such unknown artists as Ravier, Vernay (especially represented by designs and very fine landscapes), Paul Guigoz, Loubon, Bonhommé (with his curious painting of a 'Manufactory'), Régamey (with his superb military pictures), and others.

Those to whom honours and successes have been vouchsafed require neither our praise nor support. But the Centennial has demonstrated that to be discussed is to live, and that to be ignored sometimes means being simply relegated to the future.

ARSÈNE ALEXANDRE.

Cotton Merchants at New Orleans, 1873.
By Degas.

THE FORD.

FROM THE PICTURE BY TROYON, IN THE CENTENNIAL COLLECTION.

TO the English and Scottish public Troyon is probably the best-known cattle painter of the French school. Artistically, also, his pictures stand on a similar level to Corot, Millet, and Daubigny, being possessed of a charm which never fails to please, and displaying that touch of genius which seems to come unconsciously to the true artist.

'The Ford' is an interesting example of Troyon work, and is a typical specimen of his favourite subjects. The cattle, at the end of a warm day, have been driven down to the ford to pass to their resting-place on the other side of the water, and they naturally group themselves into picturesque attitudes.

This picture was painted in 1852 at a time when Troyon was becoming fully master of the art of cattle painting. He was born in 1810, but it was not until after his visit to The Hague, in 1846, that he began to introduce animals as important or principal portions of his compositions.

Troyon was, in fact, a landscape painter, and his works were somewhat leaden in colour and uninteresting in subject until he saw the celebrated picture of 'The Young Bull,' by Paul Potter, at The Hague. This old picture, so famous and yet so mediocre in quality, made a deep impression on the French painter, and from this time forward he introduced animals and figures into all his completed work.

Troyon died in 1865, and his best pictures were painted between 1850 and that year. His works are almost invariably signed on the left side of the picture, and also usually bear the date. They are much sought after by collectors, and at Christie's auction room, in London, a small picture of exceptionally fine quality fetched nearly three thousand pounds in 1900.

THE GLASS AT PARIS.

IN the matter of Stained Glass there is more promise than performance. The masters of the craft do not exhibit. The one English firm which sends to Paris contributes nothing which it might not just as well have turned out years ago, and the men who are making efforts in new directions are not, as a rule, masters of their art. They have ideas on the subject of glass treatment perhaps, and even right ideas, but no firm grip of the material. Many of them, for example, have a wholesome dread of paint upon glass, without in the least appreciating the strict limitations of glazing pure and simple. And, though they realise, maybe, the beauty of unequal colour in pot-metal, they have not got so far as to use their sometimes even too streaky substance with any sort of reticence. There is abundant effort, promising enough, but proof usually of how much the artist has to learn in the way of craftsmanship.

An annexe to the French wing of the Palais d'Industrie is devoted to Stained Glass. In it is a very complete little collection of Old Glass arranged in order of its date, from the thirteenth century to the end of the Gothic period. Renaissance work is less fully and less fairly represented, but there is enough of it to show what sixteenth-century glass was like. To pass from this "retrospective" division to the adjoining modern section, is an object lesson indeed! The new, it need hardly be said, does not gain by comparison with the old; but the notable thing is, how little it appears to have been influenced by it. Here, as in other efforts of the moment (and effort is the word), precedent goes, I was about to say, for nought—but that is not quite so; the past has not merely no attraction for the new designer, it acts upon him as a repellent, scaring him, it would seem, from the paths which, but that they have been trodden before, must surely have tempted him. There are exceptions, of course. The work, for example, of L. Jac. Galland (Illustration No. 1), which a few years ago would have struck one as rather new, is, by comparison with what is being done, almost old-fashioned. Yet, though it is clear the artist has learnt the lesson of old glass, he is not in the least hampered by precedent. His design is of the modern decorative kind; he makes free use of the newer kinds of uneven glass; and though, as in the pattern on the lady's dress, he adopts the time-honoured and always beautiful device of yellow stain upon white, he does not outline the pattern as an old glass-painter would certainly have done, and he appears even to have resorted to stencilling as a means of repeating the diaper.

The work of E. Ader (Illustration No. 4) is of the more deliberately pictorial kind to which French art, claiming still to be decorative, naturally tends. It is essentially glass *painting*; lead is used because it is practically unavoidable, and is regarded probably as a necessary evil; but the treatment is in so far glass-like that, except for the flesh tint, enamel is not used to give colour, but only to express form. The artist paints, that is to say, in brown, and relies upon the material for colour. The white lace, for instance, bordering the lady's parasol, and the white in her costume, are got by aciding away the violet or lilac surface of "flashed" glass. This pictorial treatment is modern, and the picture itself more pronouncedly so. It is not, to my thinking, the thing to do in glass; but it is done with consummate skill.

No. 1.—Window.
By L. Jac. Galland, Paris.

Characteristically modern, in the quite opposite direction of discarding paint, is the work of T. Laumonnerie (Illustrations Nos. 2 and 3). His landscapes are quite pictorial; but he paints them, as it were, in glass, choosing his material with great discrimination, and simply leading it together. Work of this description is now more within the scope of the glazier, since manufacturers have set to work to make all manner of streaked pot-metal—M. Appert, for example, makes at the Exhibition quite a display of fantastically varied, though rather thin, glass—but the limits in the way of picture are soon reached; it offers much more scope to the designer of ornament. Still these landscapes show what can be done in picture, and what is being pretty generally done. This is one of the directions which modern glass-design is taking—inspired, one fancies, by certain English windows, which have been illustrated in the magazines. Austria sends figure-work in pure glazing, rather wildly up-to-date in design, and no less daring in colour; but at all events the quality of glass is well preserved—as it is in certain windows by Karl Engelbrecht, of Hamburg, who also makes frank use of strongly coloured varied glass. His red-haired figure on the staircase of the Palais d'Industrie (Illustration No. 6), swathed in swirling blue on a deeper ground of the same colour, is

No. 2.—Landscape in Glass, almost without paint.
By T. Laumonnerie, Paris.

distinctly striking, and promises better things when the artist shall have settled down to sane and sober work. In the German Pavilion, again, are three windows of floral design, not altogether free from Japanese influence, in which no paint is used, and the effect is produced by well-selected pot-metal. In one of these, of which a rose-tree is the motive, the thorns upon the stem are cut out in sheet metal and soldered on to the leaden outlines. These windows are among the best, as they are among the most modern, shown at the Exhibition.

The influence of old glass is more apparent in the window over the entrance to the same building, which strikes one at first sight as exceedingly rich; but the glass employed is not always of the best—some of the tints are raw, and the yellows are all hot; indeed, the material proves on nearer inspection to be flat and lifeless, and to have been brought into tone only by abundant use of paint; the grisaille, in particular, has been dulled by a scum of brown all over it. Still it is far removed from the chromolithographic effect which was not so long ago characteristic of windows made in Germany.

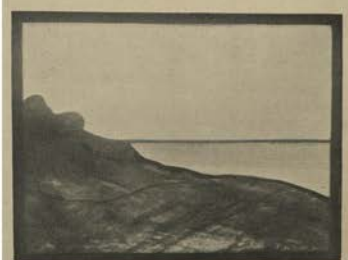
Holland exhibits nothing very important. The window from Delft, at the end of the Dutch gallery, halts between two opinions: it is in part frankly mosaic, and consequently glassy in appearance, in part heavily painted.

America scarcely sends of its best. La Farge does not show, and Louis C. Tiffany's windows, badly placed, by the way, err in endeavouring to show too much. The 'Seasons' window is a jumble of styles and methods, excusable only on the plea that it was desirable to show what the artist could do. It gives, of course, no favourable or even fair idea of his judgment and self-control. His other window, 'The Flight of the Soul,' is more consistently one; but the beautiful glass employed in it would have been used to more effective purpose in carrying out a design not nearly so pictorial; the material seems indeed to call for design confessedly somewhat barbaric.

No. 4.—Window. By E. Ader, Paris.

Something of the quality of American glass, and the comparatively pictorial use made of it by Louis Tiffany, is shown in our illustration (No. 11). He employs leads of various thicknesses.

It remains to mention a couple of experiments in stained glass, both in the French section. L. Trezel builds up a window in sheets of crinkled white glass, about 2 ft. by 1 ft. 8 in. On these the design is outlined by a trail of hard opaque enamel (squeezed, it would seem, from a tube) upstanding like a narrow wire upon the sheets of glass, and keeping separate the softer translucent enamel colours. Where there is no such "cloison" of hard enamel, the colours flow together. The result produced is at first sight rather perplexing, and not in the end by any means satisfactory, but it points the way to something which



No. 3.—Landscape in Glass, quite without paint.
By T. Laumonnerie, Paris.

No. 5.—Mosaic Glass in Tesseræ.
By Daumont Tournel, Paris.

might be more than merely popular. A more interesting effort is that of Daumont Tournel (Illustration No. 5), whose departure is on the old lines of mosaic tesseræ, small pieces of glass (not of necessity four-sided, but shaped occasionally to the form required) fused on to a sheet of white. The interstices appear in some cases to have been filled up with flux or powdered glass of black or white. Where there is no evidence of any such cement of glass between, the edges of the little bits of coloured glass are softened and rounded by the fire, partly molten in fact; occasionally the tesseræ melt together. The artist has not incurred the risk of trying to cover large surfaces of glass with tesseræ, but binds together the separate parts of his design, where separate parts are needed, by the usual strips of lead. Something of a similar kind, not merely in tesseræ, but in shaped cubes of glass after the manner of the Cosmati Mosaic, and in "opus sectile," has been done by Pizzagelli, whose work, however, is singularly unpleasing in effect. Daumont Tournel, on the other hand, though his exhibit does not pretend to be more than experimental, points the way to real artistic achievement. There is no occasion, it may be said, for whole windows of this sort; but as an addition to the resources of the glazier, this device should be invaluable; it opens out possibilities which lead-glazing of itself does not afford. Here is one new departure at least which does not diverge from the path of taste.

The industries of Glass-Blowing and Engraving are, artistically speaking, less serious than that of stained-glass window making, but they have been of late more seriously pursued, and in a more workmanlike spirit—naturally, for they are crafts in which the amateur cannot flatter himself he is adept. Good or bad, the work is the work of craftsmen not of dilettanti. You find accordingly at Paris, even in the exhibits which at first sight promise nothing more than trade work, craftsmanship of the most consummate kind and at times even delicate art. The work of Lobmayer, of Vienna, to wit, is not uniformly tasteful. It is often overdone with detail; but the cunning of the skilled craftsman could scarcely go further. The triumph of the establishment is a plateau engraved with the 'Procession of Amphytrion,' after the antique in the Glyptothec at Munich, which may be taken to express all that is possible in cutting with the wheel: one is hardly surprised to find it priced at £1,000, though perhaps one would rather possess the copy, by the same firm, of an old Moorish dish in gold and colours on whitish glass, upon which they do not set such store.

No. 6.—Window.
By Karl Engelbrecht, Hamburg.

Bohemia holds its own, and makes new way. From Carlsbad we get "crystal" very deeply engraved, some of it amethystine in colour, gradated in imitation of the natural quartz. The clear white glass is further decorated with coloured glass, the "prunts," by way of novelty, on the *inside* of the vessel. Another Bohemian firm, T. Schernich and Co., exhibits, again, plates, the *underside* of which is engraved and gilt, producing by that means very much the effect of raised work upon the

No. 7.—Glass Vase. By Emile Gallé, of Nancy

surface of the glass, at the same time that the gold is carefully preserved from friction. Count Harrach shows cameo glass. The process of engraving or etching through an outer skin of glass down to the substance of the vessel itself, white or coloured as the case may be, is at least as old as the Portland Vase, but it had hardly till recently become an article of commerce.

A very beautiful kind of Sgraffito comes from Austria, in which a coating of transparent green is cut through to the clear white glass beneath. A feature in the delicate design of these vases is a series of circular beads which, though in reality in intaglio, appear to be in relief, and have the effect of pure bright globules on the surface.

Extremely clever cameo work comes also from France. Reyan is one of those who get variety of colour by cutting through successive coats of glass. But when by means of the wheel he produces effects which might be taken for painting, he oversteps discretion. It is the ever-recurring mistake of the artist trying to show all he can do, and, in effect, showing off his skill at the expense of his judgment. Daïm, of Nancy, too, contributes cameo glass of interest. He gets a beautiful effect of colour by engraving through a smoke-coloured surface down to a varied yellow glass of which the vessel is made: when the light shines through it looks like tortoiseshell. Another notion of the same manufacturer is to imitate the effect of agate—only making the landscape in the glass more like nature than the pattern in a moss-agate.

There is nothing, however, in French or German glass to compare with the work of Emile Gallé, of Nancy (Illustrations Nos. 7 and 8). He has had the fantastic idea of arranging his stand on two sides of a sort of alchemist's kitchen; but there is method in the extravagance of the notion, for it suggests the scorcery which really seems to go to the production of work like his. He calls it "marquetry" in glass. Really it is *encrustation*. He is no longer content to cut through layers of glass to the colour he wants, but lays on lumps of coloured glass or paste (in a fashion not unknown to the Chinese), melting it on to the vessel, and afterwards grinding away so much of it as he does not want. Each separate colour is thus fused separately in the furnace, and the fire naturally blunts the sharpness of the cutting done before, so that the work has eventually, from this continual subjection to a red heat, a curious molten look, which is one of its most interesting characteristics. M. Gallé has always an idea to express; often he puts it into actual words, not very easily inscribed by the method he employs. Glass is perhaps not the medium best suited to the expression of ideas—to be conveyed sometimes only at the cost of concrete beauty. That may not matter to the symbolist: to the artist it is a matter of regret.

No. 8.—Glass Vase. By Emile Gallé, of Nancy.

Another artist, equally individual in his very different way, is Louis Tiffany, of New York, who has worked out a method of his own, developing on quite individual lines an idea of which the germ is to be found in certain practices of the old Venetians. The bowl illustrated (No. 9) shows more the influence of old German or Spanish precedent. He applies, that is to say, to his incipient bubble of glass touches of vari-coloured material, which, under the breath of the glass-blower, take new and strangely subtle ornamental forms. Tiffany's design is based throughout upon the idea of molten glass and what the blower can do with it—as when he devises an open basketwork of glass, and blows into it a bubble of more delicate substance, which thus bulges, as it were, through the vitreous plait. In the production of iridescence upon glass Tiffany may claim to have surpassed his many rivals. The work, for example, of Joh Lötz, of Bohemia, sometimes good enough, is not to be compared to it for quality—nor yet, it should be said, for price. The plaques of wave-patterned iridescent American glass are so powerful in colour, it is difficult to say to what sober decorative purpose they could safely be put.

It should be understood, however, that it is not only in glass made for exhibition that new endeavour, and indeed accomplishment, is shown. There is much work done by trade firms which is interesting enough, if only one could look at it in peace; but the attendants as a rule tout so persistently that they drive you from their stalls. This is especially the case in the Italian section, where there is an ample display of "Venetian" glass,

though, as far as one could see under the circumstances, nothing that has not been done at Murano for years past. One comes away with a deeper impression than ever of the tawdriness of the modern output of the island. English glass workers have not apparently thought it worth while to send to the fair.

In the Petit Palais, devoted to "retrospective art," there is a most remarkable display of Enamel, not merely by the painters of the fifteenth and sixteenth centuries, but by the craftsmen of the Middle Ages who worked in champlevé, and by those earlier Kelts, Gauls, Merovingians, or whatever may be their name, who fashioned the bronze ornaments from time to time unearthed in France.

Apart from old work the display of French enamelling is not remarkable, except perhaps in connection with jewellery, of which it is not here the question. An exhibit of more interest than the rest is that of Georges Jean. He shows in particular some little vases painted with amorini, almost in grisaille, upon a dove-coloured ground, which, though not especially characteristic of enamel, has a very delicate and dainty look, and suggests the variation which might be, but is not, made upon the black, blue, or perhaps dark green ground of orthodox manufacture. The flower designs of this artist are treated in a rather commonplace way, but his colours are rich and bright, and entirely under his control. The Frenchman commonly knows his trade, as the Englishman commonly does not. The enamelled iron, by the way, on the Porte Monumentale, is trade and nothing more. The shields are illuminated in a style on a level with the enamelled iron advertisement tablets in this country: even so, they are good enough for the trumpery gates they are supposed to adorn.

The Japanese make not so much a show of art as a bid for trade: but their work is very clever. They send some barefaced imitations of big Chinese cloisonné vases; but in their own work they abandon more and more all prétence of cloisons, with the result that some of their copper vessels might almost be mistaken for poor porcelain or common glass. It is only by exception that you find cloisonné enamel upon silver in which the ground of the design is not filled in with enamel but merely oxidised, to give value to the opaque colour. More often silver or other white metal is chased with a design and covered with one transparent coat of enamel, which of course shows lighter and darker according to the depth of the chasing. This "basse taille" method is combined also with cloisonné. In one case, for example, black and white birds flying across the sea are in cloisonné, whilst the water is more readily expressed by clear blue enamel over the white wave-patterned metal.

The French enamellers also make abundant use of transparent colour over chasing or engraving, without, any more than the Japanese, employing it to the wisest purpose. In fact they rather cheapen it, instead of giving you the impression that enamel is something precious. But then reticence is not the order of the day. Some very beautiful, and at the same time unusual, work is exhibited by Rapoport, of Buda-Pesth, in the form of cups and vases marbled over with variegated colour, "like soap," as the man in charge innocently expressed it; but it is really very beautiful, at times suggesting flambé porcelain, except that it is more delicate than that. There is only one modest little case of this work, but there is hardly a specimen in it which does not arouse a feeling of covetousness. From Austria, again, come vases decorated with little blobs of enamel like drops of pure blue glass upon a golden ground, and others enamelled in translucent colours separated by an outline of opaque white. Louis Tiffany claims to be the first to get lustre upon enamelled copper; he has certainly produced one little iridescent bowl, here illustrated, which connoisseurs might fight to get—if it were for sale.

No. 10.—Plique à jour Enamel. By J. Tostrup, of Christiania.

No. 9.—Enamel Glass Bowl. By Louis Tiffany, New York.

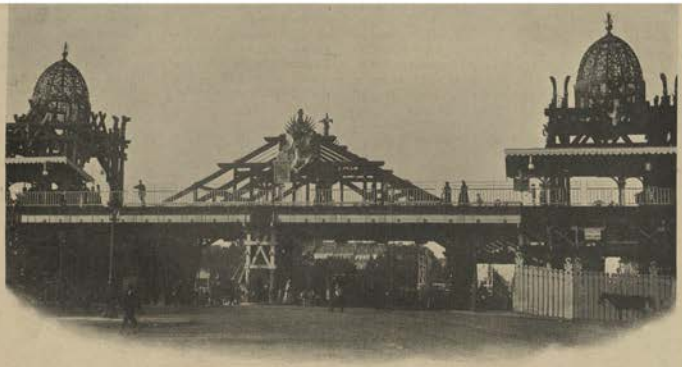
But it is not—from which it may be argued that the artist is not sure he could do the like again.

There is quite a display of Swedish and Norwegian openwork in silver or silvergilt filigree—*plique à jour*, as it is called. It is applied not only to jewelry, but to gold and silversmith's work on a larger scale, as in the work of J. Tostrup, of Christiania (Illustration No. 10), some of whose designs are on rather fresh lines. In the Russian section, Owtchinnikoff shows interesting work of a similar kind, cups and hanging lamps, with filigree cloisons, besides some spoons of *champlevé* enamel, with engraved lines on the metal. There seems to be no difficulty about *plique à jour* in these northern parts.

Much might be said about the latest departures in glass making, and the use of glass in decoration, whether in the form of coarse mosaic, as on the Porte Monumentale, or of coloured incandescent lamps, of which new and more or less decorative use is made at Paris. The Palais Lumineux again, all in cast glass lit up from within, has, tawdry as in a sense it is, by night a strangely suggestive effect. To approach this luminous pagoda and ascend the broad steps aglow beneath your feet, between balusters from which also shines the light, is to be reminded irresistibly of the Arabian Nights. It is true the tints of the glass are only varnish colour at the back of it, and it is all a sort of scene-building in glass; but it is none the less striking proof of vitality in the glass industry.

LEWIS F. DAY.

No. VI.—Detail of Stained Glass. By Louis Tiffany, New York.



The Moving Pavement from the Avenue Rapp.

THE MOVING PAVEMENT.

THE most marked characteristic of the Exhibition of 1900, so far as the general public was concerned, was undoubtedly the Trottoir Roulant, and unquestionably no record of the Exhibition, even considered from the artistic side, would be complete without a reference to this characteristic feature. For, who can tell?—may not

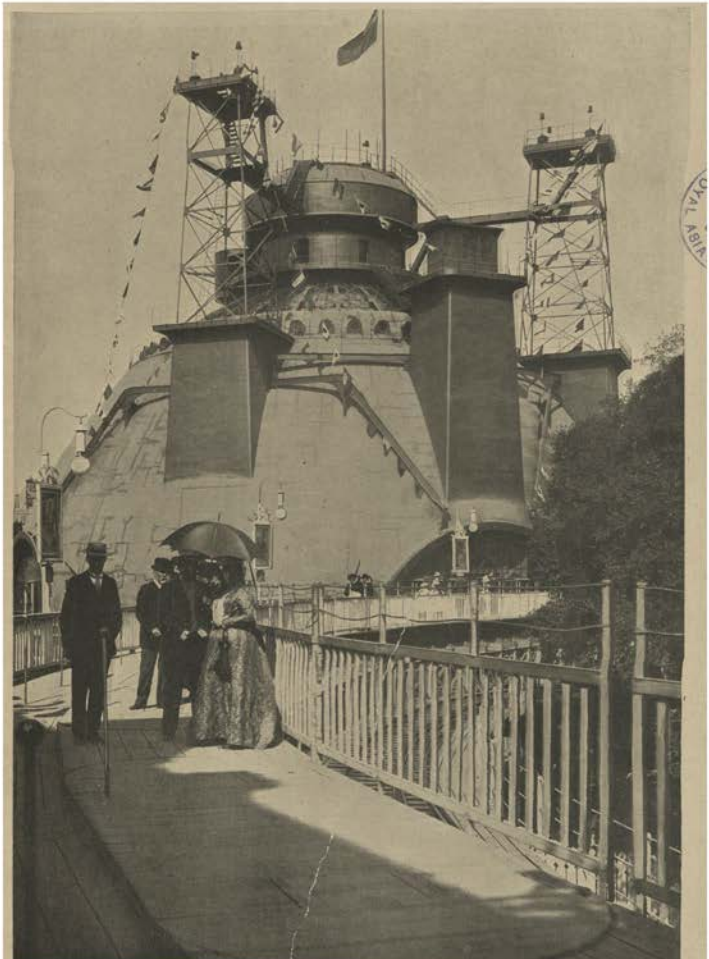
The Moving Pavement. At the Passerelle of the Pont de l'Alma.

The Avenue of the Rue des Nations from the Moving Pavement.

this venture, shown for the first time in Paris in 1900, revolutionise the future appearance of our cities, and that even in the lifetime of those visiting Paris this year?

The Moving Pavement has been the mirth-giver of the Exhibition, and looked at from that point of view only, would have fully justified its inclusion there. It has exercised a marvellous attraction over all classes and all nations, and a most interesting sight it has been to watch the crowds using this novel mode of locomotion. Rich and poor, young and old, Parisians and provincials, Americans and Orientals, Arabs and Esquimaux jostling, walking, falling, laughing, all in the best of humours, it has been a sight to refresh one indescribably after the serious business of sightseeing in the Exhibition.

Let us, however, attempt to describe briefly the Trottoir Roulant. A continuous platform of wood, divided ingeniously into sections, each section having a convex and a concave end, each fitting into the next section, so arranged that it could pass round any curve, the whole moving by electricity upon unseen rollers



1900

On the Moving Pavement—Passing the Creusot Exhibit.

On the Moving Pavement—Approaching the Rue des Nations.

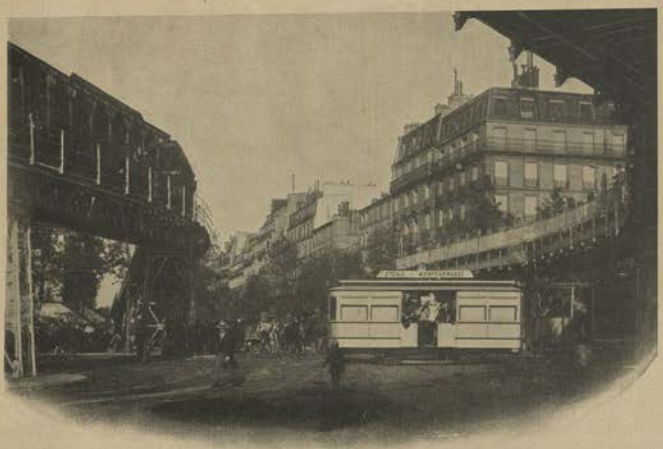
beneath, and passing thus round almost the whole area of the Exhibition. This, roughly speaking, was the Moving Pavement.

The platform, however, was so arranged that passengers could travel at two distinct rates, fast or slow, and this end was attained by arranging the moving platform in the following manner.

Round the whole route of the Trottoir Roulant was placed a stationary platform. From this stationary platform one stepped upon a narrow part of the Trottoir, which was moving *slowly*. Parallel again with this slowly moving part of the Trottoir, was a wider platform moving considerably *faster*; thus, with a step or two one found oneself proceeding, without further effort, at the rate of, perhaps, five miles an hour.

If, again, one walked at an average pace on this swiftly moving platform, one found that the traffic in the street below was easily left behind. And a very novel and fascinating mode of proceeding this proved to be to many millions of visitors.

The Moving Pavement—At the Esplanade des Invalides.



The Moving Pavement and the Electric Railway—Seen from the Street Level.

The effect, from the street below, was an extraordinary one; endless crowds of people were seen being swiftly carried along, a few who were walking had the effect of skaters rapidly and easily skimming past the rest. All seemed to be travelling in a manner which the tired pedestrian looked upon with envy.

In brief, the Moving Pavement was a success. It afforded a new sensation, endless amusement, much rest and relaxation. It was useful, and not ornamental. Its promoters may be satisfied that they provided the Exhibition with a most novel and characteristic feature.

The original inventor of the scheme was M. Blot, a Frenchman, who, however, in carrying out his ideas, was greatly assisted by many competent engineers, among whom we may perhaps mention the names of MM. Guyenet and De Mocomble. The syndicate was presided over by M. Armengaud.

The Trottoir Roulant was constructed by the Compagnie des Transports Electriques, to the kindness of whose executive we are indebted for permission to illustrate it.

HERBERT E. BUTLER.

The Approach to the Moving Pavement at the Passerelle of the Pont des Invalides.

Some New Shapes in Champagne Glasses and Loving Cups. By MM. Tschernich et Cie.

GLASS BY TSCHERNICH ET CIE., HAIDA, BOHEMIA.

THE Illustrations we are able to give of the work of this firm will give a fair idea of the wonderful vitality shown in seeking after new forms of workmanship and design, no less than in the perfecting of the old forms.

Messrs. Tschernich et Cie. showed in the Exhibition a marvellous collection of new forms in Champagne Glasses. These are well represented in the headpiece to this page. The variety of shapes which are in demand in different parts of the world, will astonish the average visitor. We are assured, however, that there is a characteristic form desired by champagne drinkers in all countries.

The jugs and vases in various designs were equally interesting. There were various fresh departures to be seen in the cutting and polishing of many of these. Messrs. Tschernich et Cie. carry the art of glass cutting to a pitch of perfection wonderful to contemplate. They had one of the finest displays in the Exhibition.

Glass-ware. By MM. Tschernich et Cie.

GLASS BY THE APPLIED ARTS COMPANY, TIFFANY STUDIOS.

'The Seasons.'—Window by the Applied Arts Company—Tiffany Studios.

GLASS BY THE APPLIED ARTS COMPANY, TIFFANY STUDIOS.

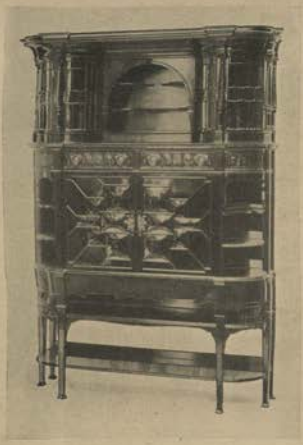
THE Exhibit of the Applied Arts Company was of the very highest interest; not only to those conversant with the technique of glass working, but also to that much larger public who were seeking out the beautiful things of the Exhibition, no matter in what department. And the exquisite forms and colours of Mr. Louis C. Tiffany's window 'The Seasons,' here illustrated, arrested the attention of such at a glance. It then required no second inducement to persuade the art lover to enter and revel in the other beauties to be found in this display. Mosaics, blown glass, metal work and enamels, in each of these branches of his art Mr. Tiffany has shown himself to be a master, and yet he declares himself to be still a student, ever experimenting and learning. This surely is the strongest evidence that he will give us things yet more beautiful in the future. Meanwhile his exhibit was one of the very finest and most fascinating to be found in the Exhibition.

FURNITURE BY THE BATH CABINET-MAKERS' COMPANY.

THIS display might fairly have laid claim to the distinction, very rare in the Exhibition, of being on really novel lines, and that without overstepping the canons of good taste in any instance. We found in the work shown here a desire to produce *new* designs, not fantastic freaks. In many instances these designs almost approached severity of form. Simplicity, we prefer as a term to describe them. And this simplicity gave the exhibit a character most valuable.

For elsewhere (in the neighbouring Italian section, for example) we experienced the nauseating effect of over-ornamentation. The furniture by the Bath Cabinet-Makers was of just the description with which a man of taste would desire to furnish and decorate his home. Such a display did much to save the reputation of our cabinet-makers from the reproach of having fallen behind other nations in the production of fine modern work. For not only was the exhibit refined and dignified in the character of the designs, but the workmanship had care and skill in quite an unusual degree lavished upon it. Consequently the feeling of satisfaction deepened the longer one remained to inspect the work. It is, we repeat, fortunate that in a few instances our cabinet-makers rose to this exceptional level, so that the unique opportunity afforded by the International Exhibition of 1900 was not altogether wasted.

The Bath Cabinet-Makers' Company did more than their share towards "saving the situation" in the British Section.



FURNITURE BY THE BATH CABINET-MAKERS' COMPANY.

THE ALTAR PIECE, SHOWN BY THE MINISTÈRE DE L'INSTRUCTION PUBLIQUE, ÉCOLE IMPERIALE ROYALE DES ARTS DECORATIFS À PRAGUE.

THE Austrian Section was enriched by several displays made by the Government. The Altar Piece shown above was a part of one of the most interesting of these. Produced by M. Jan Kastner and his pupils, it embraced examples of all the necessary adjuncts of church decoration, vestments, embroideries, laces, ivories, and gold and silver work.

The Altar Piece itself gave an opportunity for M. Kastner to show the high standard to which he and his pupils had attained in many of these departments.

Blue and White Porcelain. By Makudzu Kozan.

PORCELAIN BY MAKUDZU KOZAN.

MAKUDZU KOZAN, member of the Imperial Society of Artists of Tokio, had a very important display in the Japanese Section. This porcelain was of a very high order of merit, and fully deserved the high awards that it received at the hands of the jury. We illustrate here a few of his more important pieces. The blue and white vases were particularly beautiful, though perhaps the highest point of excellence was reached in the production of the large jars forming our other illustration. The design and workmanship of these was really remarkable. There were many pieces of almost equal merit displayed here, but those chosen were, we venture to think, representative of a particularly fine exhibit.

Decorated Porcelain. By Makudzu Kozan.

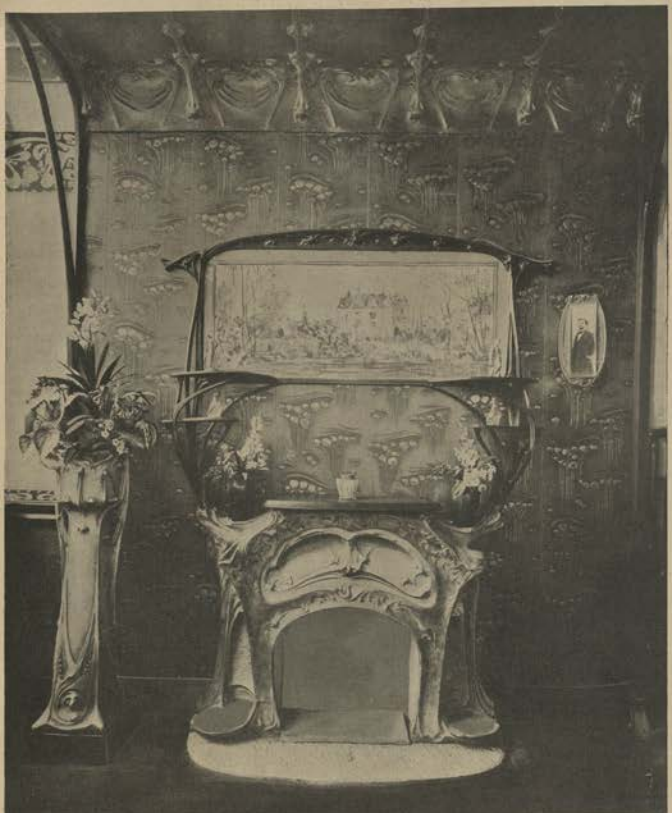
TWO EXAMPLES OF FURNITURE BY MESSRS. WARING AND GILLOW, IN THE BRITISH PAVILION.

Jacobean Dining Room. By Messrs. Waring and Gillow.

DANISH CERAMIC BY HERMAN A. KAHLER.

THE Danish Section, as we have remarked elsewhere, was rich in examples of modern porcelains and ceramics generally.

The most important spaces, it may be remarked, were occupied by the most prominent workers in this field. But it would have been unfortunate if this fact had led the writer to conclude that there were no other exhibits beyond these prominent ones to be sought for and admired. The work of Herman A. Kahler lay back from the main artery of traffic in the Palais des Industries Diverses. But when once observed it held our attention. Quiet and unostentatious though it was both in form and colour, we nevertheless perceived that here we had work of a very high order of artistic merit, and closer inspection only served to strengthen this view. M. Kahler's work had distinction and style, and was deserving of very high praise.



Fireplace and Overmantel. Designed by M. Hector Guimard.

THE DECORATIVE WORK OF M. HECTOR GUIMARD.

THE name of M. Hector Guimard has become familiar to all lovers of art throughout Europe and America. The splendid house, "Le Castel Béranger," which he has designed to show his views on what modern architecture should be, has become well known to students.

Let us allude briefly to the beautiful Fireplace and Overmantel, to the wonderful cornice, and to the extremely original and effective "cuir" in blue and gold. There was nothing here but what was in refined and cultured taste.

Painting in style "Genje." By Kawadé.

PICTURES IN CLOISONNÉ EXHIBITED BY J. ANDO.

THERE were many examples of Japanese pictures of a high order of merit not included in the exhibition in the Grand Palais.

The works in pictorial cloisonné shown by J. Ando were among the best of these, and it would have been a great pity if some fine examples, such as these, had not been included in the exhibit at the Palais des Industries Diverses. Their presence gave an added touch of beauty and interest to what might otherwise have been a somewhat unvaried display of Japanese work.

The pictorial element gave just the requisite relief to the exhibit.

Our two illustrations will serve, we venture to hope, to show the wonderful diversity of treatment of which the great Japanese artist Kawadé is capable. It is difficult to realise that the two works are by the same hand. The 'Landscape with figures,' illustrated above, has all the serenity and quiet beauty of one of the works of our great English landscape painters. But who have we to give us such a conception as that of the 'Spirit of Thunder,' by the same artist? Let us remember, too, that both these works are in wired cloisonné enamel. Truly the Japanese are fine artists, and master craftsmen, and in their own way are unapproachable by the craftsmen and artists of the West.

Japan has for centuries been the "happy hunting ground" of the amateur in search of "curios," but we imagine that the average English lover of things beautiful, will, after having visited the Exhibition of 1900, have a far deeper respect for modern Japanese artists and craftsmen, than he had derived from his knowledge of the bric-à-brac shops in London or elsewhere in England. And such work as that shown by this firm, will help to strengthen this impression.

Inferior work there unquestionably was in the Japanese Section, as elsewhere in the Exhibition, but it was distinctly the *exception*, not the *rule*. In most instances the level was a very high one, and in the works shown by J. Ando this was pre-eminently the case.

The Spirit of Thunder. By Kawadé.

Monument aux Morts.
By Bartholomé.

THE SCULPTURE AT THE PARIS EXHIBITION.

Le Triomphe de la femme.
By Lambeaux.

WE were wont to think that Sculpture was an art not much studied in these modern days, but the Exhibition in the Grand Palais des Beaux Arts, in the Pavilions, and in the grounds of the Paris Exhibition has dispelled this delusion; and although there are few sculptors whose work is eminently fine and strong, we are forced to recognise that amongst the immense number of statues and groups there is much cleverness, much invention, and a great deal of honest work. There are, however, few sculptors who study nature faithfully, and without this study—which needs the highest qualities—their work will never take rank amongst great and true art; nor does the memory of their work dwell long in our mind; it may be faintly agreeable to glance at, but it will have no abiding place in the future.

Speaking roughly, there were over two thousand pieces of sculpture exhibited in Paris, and though we have conscientiously studied them again and again, few of these works have impressed us as revelations of beauty, force, grace, or truth to nature. Arsène Alexandre—one of the best French writers on Art—justly says that our epoch has a style, "*mais que ce style est malade*," and he attributes this sickliness to the lack of close, devoted study of nature, the study which in the past has produced all the finer styles of art. He divides modern artists, with few exceptions, into those whose works are more or less imitations of the old Masters, and those who, despising imitations, have yet not studied nature, but merely striven to produce their own fantastic dreams. Finally, Arsène Alexandre adds, that our modern style is not very beautiful, not very reposeful, but it is perhaps amusing to see if one walks quickly!

This is rather sweeping censure; we found much sculpture which aroused genuine admiration for its design, its imagination, or its honest effort.

If art is sick, it is because the public is sick. When we are told that Puech is the popular sculptor of the day, Puech, whose statues have no beauty of modelling, but look as if executed in tallow—when we saw crowds day after day gather round Biondi's "Saturnalia," a work which, although clever, has no beauty, no grace, which merely represents different stages of drunkenness—when we saw how few people lingered in the Salle where Dalou's exquisite busts are exhibited, then we are inclined to assert that the public is sick in taste and feeling, sick even unto death!

Place aux Français! After Rodin, who, of course,

stands out as the great creator of the age, there is no work finer than Dalou's. It seems Dalou's special gift to express in his sculpture the very soul of the man he represents; every line is truthfully rendered, but never exaggerated. The admirable finish of his work is a delight to look at, yet there is no over-study of mere finish, only loving care for truth. The recollection of the busts by Dalou, eight in number, remains to us the most vivid impression made by the sculpture at the Exhibition. After seeing the immense collection of sculpture in the Grande Salle, it was a real delight to come back to those busts executed with such quiet strength and with such a masterly hand.

After the Commune Dalou came to London and began to work here; little by little success came to him. "La Paysanne," the statue of a woman suckling her child, now the property of Sir Coutts Lindsay, obtained an immense success at the Academy Exhibition.

Soon after, Dalou executed a full-size marble statue of a woman rocking a child in her chair, which is called "La Berceuse."

About this time there was a competition in France for a monument of the Republic, and the sketch sent by Dalou obtained the majority of votes. This monument has only recently been erected in the Place des Nations, and is reproduced here as an extra plate.

Panthères.
By Gardet.

A little later the French Government gave Dalou an order for a bas-relief for the Chamber of Deputies, which is a very remarkable work. He chose for the bas-relief the well-known incident in the Chamber in 1789, when the Marquis de Brèze tried to dismiss the Deputies, saying with mock dignity: "Messieurs, you have heard the King's orders!" and King Mirabeau, as Carlyle called him, uplifted his lion voice and answered: "Yes, Monsieur, we have heard what the King was advised to say. . . . Go, Monsieur, tell those who sent you that we are here by the will of the people, and that we only leave at the point of the bayonet!"

Dalou has succeeded so well in representing the haughty bearing of Mirabeau, the confused astonishment of the Marquis de Brèze, and the attitude of all the Deputies, who turn their heads and seem to indicate the ardent youth of the time, full of ideas, of conviction, and of enthusiasm, that he has made this composition an unforgettable work. Dalou has executed many other works: a drunken Silenus which is in the Luxembourg Gardens, and near it a monument to the memory of Eugène Delacroix—the bust of Delacroix is in the centre of the group, Fame holds a palm above it, while Time strives in vain to drag her away. The bust of Delacroix and the figure of Fame form the finest piece of sculpture since Pugène.

All Dalou's works have assured his reputation in the future. He has made a terra-cotta bust of his friend Legros which is now in the museum at Dijon. Dalou studied art at the School of Art in the Rue de l'Ecole de Médecine with Legros, Aubé, and Rodin, and was for a while the pupil of Monsieur Lecoq de Boisbaudran. This Master has had the distinction of having taught the greater part of the artists who are now famous—Legros, Rodin, Cazin, Lhermitte, Georges Bellanger, Fantin Latour, Louis Solon—and all that generation of artists have gained much from his method of working from memory.

Sir Edward Poynter, when director of South Kensington, took the initiative in the interest of art in England, and appointed Dalou Professor of Sculpture, and Legros, Professor of Etching; and it was he who, after Dalou left for France, appointed Lentheri in his place, and by his freedom from national prejudice, Sir Edward has rendered a great service to art in England. We regret that we cannot give a reproduction of the bust of Dalou done by Rodin. The former has been specially fortunate in the portraits which exist of him, one being the bust by Rodin, and the other the etching by Legros, and it is extremely interesting to see how these two Masters have treated the same subject.

The greater portion of the sculpture at the Grand Palais des Beaux-Arts was French, and it may fairly be said that it was the stronger and better portion. Rodin sent "Le Baiser," and a bust, but these we have long been familiar with, and his extraordinary genius being *hors ligne*, we do not wish to introduce any notice of his work here.

Bartholomé exhibited in plaster his "Monument aux Morts," now erected in stone at Père la Chaise. It represents the mourners, the men on one side, the women on the other, all in different attitudes of sorrow; in the centre are the figures of a man and woman stepping together into the silent world. Only one half

of the monument is reproduced in our headpiece. It has much feeling and grace, and in the attitudes of the figures somewhat recalls Egyptian art.

At Bartholomé's studio we saw a group of women in marble with heads close together in secret converse. "I have done this for my pleasure," Monsieur Bartholomé said, smiling as he showed it, "it is a study of backs." We complained that there was such a quantity of sculpture massed together in the Grande Salle at the Exhibition that it was bewildering to the brain. "Yes," he said, "the sculpture ought to have been placed in all the galleries on the *rez de chaussée*, but as in the former Exhibition, the pictures crowded out the sculpture."

"Happily," he added, "Sculpture withdraws a little from the present fearful competition, is executed from real love of the art; sculptors cannot look for money success as painters can; we know how few people can buy statuary."

Bartholomé's work shows refinement, tenderness, and quiet delight in his art, and one sees in it no struggle for originality, resolving itself into eccentricity, but real pleasure in the figures he creates.

"La Nature se dévoilant" by Barrias (on this page), has aroused much interest and admiration. It is the statue of a woman in coloured marble. The lower drapery is in dark red and mottled marble; the drapery, part of which is brought above the head by the uplifted arms, is in pale yellow marble. The hair, lips, eyes, are coloured, and even the bust and arms are slightly tinted. In looking at it we felt involuntarily that if the bust, arms and face had been of pure white marble the effect of the whole would have been simpler. The drapery in yellow marble which forms the veil is the most remarkable part of the composition, and shows great skill, being so modelled that standing against the light it looks almost transparent in the folds. It is a very realistic piece of work, and as such makes a strong impression on every spectator.

La Nature se dévoile. By Barrias.

Fremiet exhibited several pieces of sculpture. His "St. George," a colossal equestrian statue, is fine decorative work, and is very good in design. His "Homme de l'Age de la Pierre" in high relief, is strong and clever. It represents a man just victorious over a bear, though with flesh torn in the conflict; the bear lies dead at his feet while he drags the cub with him as he goes; it is realistic, but good work. Gardet's statues of animals are admirable. His "Panthères" (opposite) are modelled with truth and force. He sent five pieces of sculpture to the Exhibition, but "Le Chien Danois" and "Panthères" are the gems.

"Nos Destinées" by Saint Marceaux (page 292) is a most unusual group; it is very imaginative and has grace and beauty. The figures of the three women who fly through the clouds make perhaps too thin an outline, but the action of the hands is well expressed; the one Fate clutching at all good life can give, the other warding off all evil that can befall, and the third imploring to gain the one and escape the other. The group appeals to us more by its conception than by its actual execution.

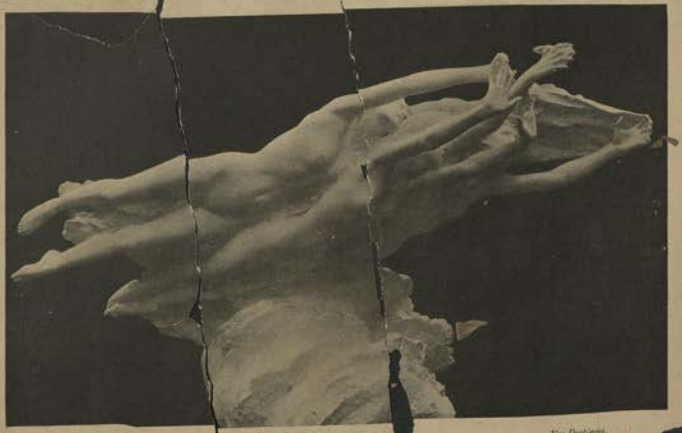
Théodore Rivière, although he has executed some full-sized statues, is best known by his charming little statuettes; and by these, which are in ivory, marble,

onyx, and bronze, he has achieved great success in Paris. He looks on them as *bibelots*, and does not wish it to be forgotten that apart from this work he is a sculptor in the ordinary sense. After all, these dainty little figures, which are full of feeling and grace, are possible to possess, while it needs a gallery or a palace for sculpture, and Rivière's name will always be associated with the lovely *bibelots*. He never exhibited in England, and when we expressed our regret that he had not done so, he said it was impossible because the risk of transporting such delicate work was too great.

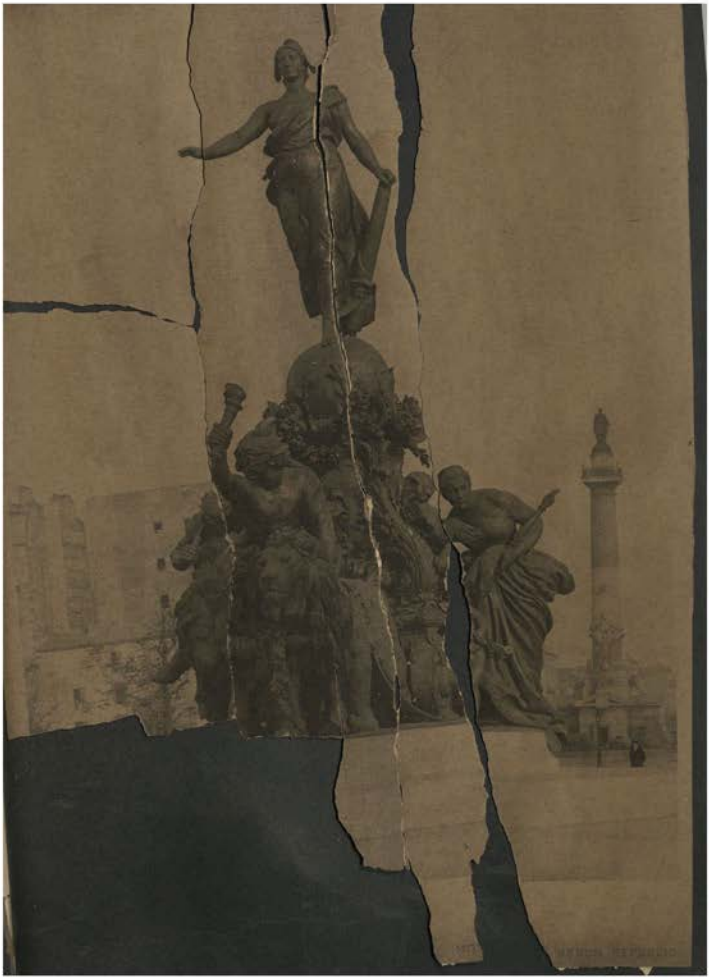
There were eight exhibits of Rivière's work in the same Salle where Dalou's busts were placed. "Charles VI. et Odette" is a specially charming group, the woman's face being full of feeling. The group accompanying this notice is illustrative of Flaubert's novel, and is the most admired piece of Rivière's work. He is energetic and full of life; his work has for him an absorbing interest, and, being young, he has a brilliant future before him.

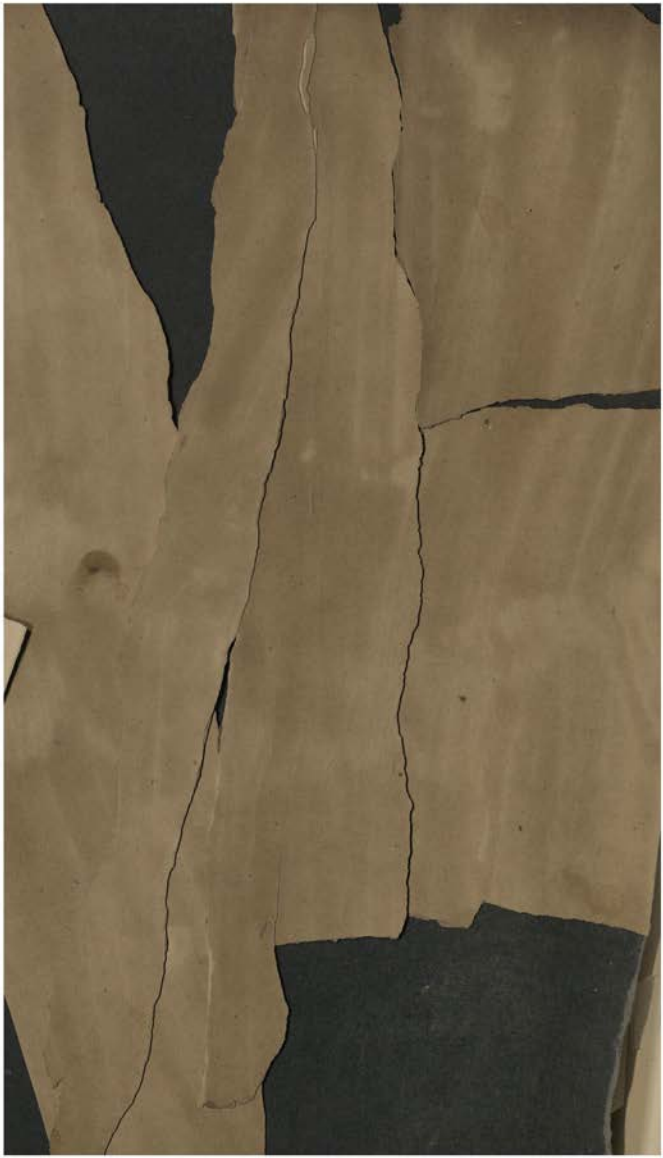
L'Irrésistible Amour.
By Mario Caramelli.

Amongst other French sculptors, we must first mention Falguière, whose most interesting work at the Exhibition was an *ébauche* in plaster, representing a man carrying another over his shoulder. The figure of the man who is carried—either dead or senseless—is full of expression: the limbs hang in quite a natural way, inert and limp, and convey clearly the lifeless burden, so hard to bear along. The *ébauche* recalled to us Falguière's last visit to Wissant, where, in half-an-hour



Nos Destinées.
By Saint Marceaux.





General View of the Statuary in the Grand Palais des Beaux-Arts.

on the beach, he playfully modelled with a child's spade and wet sand the figure of a woman cast up by the waves, lying on the shore, sea-washed and wind-swept, telling most convincingly a tragic story of the relentless ocean.

Desruelle's "Enfant Prodigue" is clever; we admit the skill of the sculptor; the besotted expression of the enfant prodigue and the modelling of the pig are undeniably strong, but pardon and rehabilitation would have been thrown away on such a prodigal, and we feel it was a pity there was no finer thought in the sculptor's mind than this sordid subject. There was an interesting statue by Jean Hugues, "Potier." The fingers which mould the pot are true in their action, and the expression of the workman's face follows the feeling fingers with sympathy and understanding.

In the Foreign School there was much interesting work, and we have obtained illustrations of three pieces of sculpture. In the Belgian School, Lambeaux is much admired. "Le Triomphe de la femme" (page 280) is strong, and the modelling good; there is something broad and fine about the *contours* of his work, but to us there is a lack of delicate imagination, and the work of his fellow-countryman, Constantin Meunier, appeals to us much more strongly—the latter's representations of country life and country labour are so simple and so true. "La Moisson," in high relief, is very fine. All the reapers in their different attitudes amongst the corn give the very breath of the harvest.

Salammbô et Mathô.
By Théodore Rivière.

Amongst the Greek sculpture the strongest and most refined was the work of Marie Cassavetti, who exhibited two cases of medallions, a bust, a group, and a statue. The medals, which are all portraits, are well modelled and have style and character. The group, "Vénus et Adonis mourant," is poetically conceived, picturing the dying Spring and clinging regret of the Summer; the young lover passing away while the full life of the woman tries to hold him back. The head of Adonis is fine and heroic. "L'irrésistible amour," which is shown in the accompanying illustration on page 292, is perhaps in most respects the best work. The torso, the legs, and the arms are all well modelled, and are free from that poor thinness which spoils so many statues of youths. Love is stringing his bow with all his might, and we feel that his aim will be true and his shaft irresistible! There is much tenderness and refinement in all Marie Cassavetti's work, but it is never lacking in force. In the Austrian Section we found the work of Theresa Ries the most striking. "Les Invincibles," a group in plaster (reproduced opposite) is a clever composition. The attitude of each of the men is most true to nature, especially that of the leader who stoops and draws the cord with dogged strength. Each face bears the stamp of toil, but the impress varies with each personality. The work is strong, and there is no striving for effect at the cost of truth. The group suggests the inspiration of Meunier. The same sculptor exhibited a bust of a man, which is very good work, full of expression and well modelled. The English School was disappointing. There was a graceful, but not very interesting figure of a very young girl, "Echo," by Ford; Gilbert did not exhibit; there was something good and

strong in Colton's "Le Trouveur des Images," but it seemed to us that the best works were Thornycroft's big statue of Oliver Cromwell and J. M. Swan's "Lionne buvant," a small bronze figure which shows the same knowledge and mastery in the treatment of animal life for which his paintings are so famous. From Italy came some clever and charming statuary, though we cannot say that any one piece of sculpture was superlatively good. Perhaps one of the best was "Un Tigre," by Merculiano. "Le Fondeur," by Graziosi, is interesting and natural, and there was a group in bronze by Renda, representing two little boys racing, and laughing as they ran, which was full of charm and life. Trentacosta sent a figure of a very young girl fallen to the ground in grief. He calls it "Fille de Niobé"; it is delicate, refined, and full of feeling. In the Norwegian Section there was a cleverly modelled horse by Utsond "La chevauchée infernale." The subject is from Scandinavian Mythology, and it represents the ride of Balder. The action of the horse as he takes his desperate leap is striking; the distended nostrils and starting eyes make the reckless plunge very realistic. The figures of Balder and Nanna are poor, but it is evident that the group was modelled for the horse, which is the only interesting part.

Russia was very prolific in Statuary, and France gave considerable space to her ally. In a gallery upstairs Auto Kolsky exhibited no less than twenty-three pieces of sculpture in a salle exclusively reserved to him. His work is refined, but not very strong. He is best known by his "Spinoza." His figure of "Satan" is interesting, the attitude and expression being well conceived. Ginzbourg sent several groups of child life, which he treats with truth and humour; he has caught the laughing, mischievous mood of boys to perfection. A notice of Russian work would not be complete without mentioning Vallgren, although his work can scarcely be called sculpture. As decoration it is full of grace and beauty. He groups his flowers and women's forms in lovely designs. The lines and colour of his little bronzes are delightful to look at and have a distinction which is all his own, but his work is not sculpture.

Les Invincibles. By Thereau Ries.

We shall not easily forget the effect of the Grande Salle at the Palais des Beaux-Arts, nor the days passed there in seeking amongst the vast collection of Statuary—which represented so much thought, talent, and concentrated effort—those works which seemed in any way to stand out from the rest and lay some claim to being remembered.

CHARLES QUENTIN.

The Grand Staircase of the Grand Palais.

SOME VIEWS OF THE GRAND PALAIS AND OF THE PETIT PALAIS.

WHEN the first impression of wonder produced by the enormous extent of the interior of the Grand Palais began to pass away, a feeling of disappointment was felt.

There was here no attempt to disguise the fact that the Grand Palais was a huge show-room, wherein were displayed the endless armies of sculptured groups from all parts of the world.

Adequate decoration of this great show-room had scarcely been attempted this Exhibition year. Doubtless, in time, we shall find the interior of the Grand Palais maintaining the promise given by its exterior. During the Exhibition there were few features, at least in the main part of the building, which could be called completely satisfying to the artistic sense.

Group of Sculpture in the Grand Palais.

We omit, of course, the wonderful part of the building lying near the Avenue D'Antin, which has already been illustrated in this publication.

The Grand Staircase, however, produced, even in its incomplete condition, an impression of grandeur. Our headpiece will, we venture to think, corroborate this view. This, however, was almost the only feature of the great hall, occupied by Sculpture, which could be said to attract us by its *beauty*.

The impression, however, of size and scope, given by the view of the

Entrance Halls of the Petit Palais.

The Salle des Pas Perdus in the Petit Palais.

Grand Palais from the gallery running round it, was absolutely astounding. Some idea of this can be formed by a glance at our full-page illustration on page 293.

Let us now turn to the Petit Palais, where an entirely different aspect of things awaited us. Here we had, on entering, an impression of beauty and completeness; we were not staggered by vast perspectives, but ravished by the beauty and elegance of the building itself and the treasures it contained.

We were struck at once by the great beauty of the interior of the Central Cupola, ornamented with armour from the Musée d'Artillerie. On either side were the Salles des Pas Perdus decorated with splendid specimens of historic French armour and tapestry. At each end of these halls were to be found sleighs and sedan chairs of the eighteenth century.

From these two Cupolas a double row of Galleries form the remaining part of the building. The Outer Gallery was devoted to a collection of historic French furniture.

The Inner Gallery contained many priceless treasures in ivory, tapestry, metal work, jewellery, and porcelain gathered from the most important collections of France. The treasures from the cathedrals of Rheims and Bayeux, the sixteenth-century arms and armour, and many other objects, to which our space only permits us to allude, completed a collection which was, in itself, a revelation and an education.

In the galleries where the collection of historic French furniture was displayed we found a very complete collection.

The Salle Louis Fourteenth was perhaps one of the most

The Salle des Moyens Ages in the Petit Palais.

interesting of these rooms. Our illustration shows the furniture belonging to the king, the beautiful Beauvais carpets, and the Gobelin tapestries. In an adjoining gallery the subject of the lower illustration on this page was situated.

We have purposely confined ourselves somewhat to generalities in giving this short sketch of the contents of the Grand Palais and the Petit Palais. There was, however, one object displayed in the Petit Palais, which we venture to illustrate separately. This is the now famous clock by Falconet, which perhaps attracted more attention than any one single exhibit in the building. Its reputed value was placed at a fabulous figure, and of this we tell the somewhat inflated history. It is an unquestionably beautiful piece of work, and the modelling of the three nude figures in marble, supporting the clock, is of a remarkable order.

This celebrated clock by Falconet (born, 1716; died, 1791), symbolical of The Three Graces, attracted so much admiration from the crowds gathered around that the pressure was sufficient at times to endanger its safety.

Our illustration gives a general idea of the design. One of the marble figures indicates the time with outstretched arm pointing to the dial, which

Exterior Gallery of the Petit Palais, Showing the Bust of the Duke of Lorraine.

The Salle Louis XIV. in the Petit Palais.

being made to revolve horizontally, is a remarkable piece of mechanism. The undraped forms of the three goddesses in no way offend the senses, the sculptor's conception being refined, the attitudes natural and the execution perfect.

Its history is interesting, and a recent attempt to secure the clock for another nation, is a noteworthy estimate of its value.

In the middle of the century, Charles Manheim, an eminent expert, was travelling in Germany, and knowing the clock by reputation, paid a visit to the studio of a painter in Frankfort where he knew it to be. On behalf of his father he purchased it for £60, and afterwards negotiated its sale to the Baron Double, who had been attracted by the beauty of the work, for £280. On the dispersal of the Double collection, the present wealthy owner, the Comte Isaac de Comondo, commissioned M. Manheim to acquire it, the price realised being £4,200. During the twenty years he has had it in his collection, the Comte de Comondo has on several occasions signified his intention to bequeath the treasure to the Louvre. Great was his surprise when an American offered

him £10,000, then £20,000, then £30,000, afterwards £50,000 for it. On that sum being refused, £120,000 was suggested, and this amount representing the alternative gift the Comte de Comondo had determined to make to the Louvre in default of the clock, the rich American was given to understand that if he paid that sum to the Louvre, he could claim the clock at the conclusion of the Exhibition. The would-be purchaser, however, has not, according to the story, proceeded further in the matter.

Reviewing briefly the impressions received from our visits to the Grand Palais and the Petit Palais, we may say broadly that the Grand Palais impressed us mainly with its vast size and majestic proportions. The Petit Palais, on the other hand, charmed and delighted us not only by its graceful outlines and harmonious decoration, but by the sense of its being a fitting home for the priceless historic treasures it enshrined. And we venture to believe that, for once, the popular verdict was the true one. On all sides one heard expressions of delight from men, women and children, of all classes and nationalities, as the beauties of the building and of its contents were discovered.

Clock with The Three Graces. By Paloumet. In the Petit Palais.

If one of the principal functions of art is its power to educate the mind while it pleases the senses, the architect of the Petit Palais has reason to congratulate himself on his achievement. We believe that more pleasure, of an elevating nature, was given by the Petit Palais than by any other building in the Exhibition. Critics of the Exhibition as a whole have brought against it the charge that architecturally it was inferior to the World's Fair at Chicago. A reservation, however, is invariably made even by persons holding such opinions. It is that in the Petit Palais the architect has achieved a triumph more complete and lasting than was the case in an individual instance in any great exhibition of recent years.

These impressions are necessarily fragmentary. An adequate appreciation of such a collection of priceless historical treasures would require many volumes.

The Petit Palais is one of the most delightful architectural features of modern Paris. The collection it enclosed was, to the student of historic art, of the profoundest interest.

HERBERT E. BUTLER.

The Palais des Arts from the Pont Alexandre III.

General View of the Salle des Fêtes.

THE SALLE DES FÊTES.

THIS stupendous structure was one of the "sensations" of the Exhibition. Its enormous size, no less than the elaborate scheme of its interior decoration, entitled it to consideration from every visitor. Much discussion was called forth by the decoration. Many condemned it as over-ornate, but, at least, its detractors must allow that the exceptional difficulties of the problem were grappled with in an extremely spirited fashion, and that the spectacular effect produced was an imposing one.

The architect, M. Raulin, has proved that he is a master of the art of producing a scenic effect of great grandeur, on a scale which would tax the resources of any but an enthusiast in his art.

He has been ably assisted in accomplishing his work by the extremely daring and skilful decorative scheme carried out in the painting and sculptural work on the great dome.

Staircase and Decorative Sculpture in the Salle des Fêtes.

The four large panels were painted by MM. Cormon, François Flameng, George Rochegrosse, and F. Maignan, and the four small panels by MM. Eugène Thirion, Eugène Maillard, Gustave Surand and Hirsch.

Our full-page illustration opposite will give some idea of the elaborate nature of the work; and that on page 305 will enable the reader to obtain some idea of the magnificence of the effect produced on the occasion of the distribution of awards to the successful exhibitors. The effect of the electric illumination of the vast dome was very fine, no fewer than 4,500 incandescent lamps being used.

The sculpture in the Salle des Fêtes was not particularly remarkable from the point of view of fine art, but it filled its proper place as part of the general decorative scheme, and some of the figures chosen to typify the aspects of labour in different parts of the world were really fine pieces of

View showing Interior Decoration of the Salle des Fêtes.

Sculpture in the Salle des Fêtes.

Sculpture in the Salle des Fêtes.

modelling. Notably, the "Miner," with his axe, illustrated above.

But we must content ourselves with considering the "Salle des Fêtes" as a whole, without going into the subject in detail. An enormous covered circular space under a stained-glass roof of dimensions simply appalling, an arrangement of columns and arches of huge span, a scheme of decoration, both in colour and form, well suited for spectacular effect—such was the "Salle des Fêtes." An enormous organ filled the hall with sound on great occasions and added to the impressiveness of the various ceremonies performed here.

All the solemnities connected with the inauguration and other functions of an official character, took place in the Salle des Fêtes, and, considering the number of people who were contained within its walls on more than one of these occasions, it speaks volumes for the skill used in its planning and construction that no accident of really serious proportions took place.

Speaking broadly, then, the Salle des Fêtes was a success, in that it answered the purpose for which it was intended, and that in a manner worthy of the great Exhibition of 1900.

M. Raulin is, therefore, to be heartily congratulated on his artistic and practical achievement.

Detail of the Salle des Fêtes from the Gallery.

THE DISTRIBUTION OF AWARDS IN THE SALLE DES FÊTES, AUGUST 15TH, 1903.

THE PENINSULAR AND ORIENTAL PAVILION.

THE Pavilion of this company was one of the artistic successes of the Exhibition. Designed by an able architect, Mr. J. E. Collcutt, and decorated by Messrs. G. E. Moira and F. L. Jenkins, it showed out as a building of real beauty, its charm being heightened by the fact that its neighbours, although ambitious and pretentious, simply acted as foils to its merits.

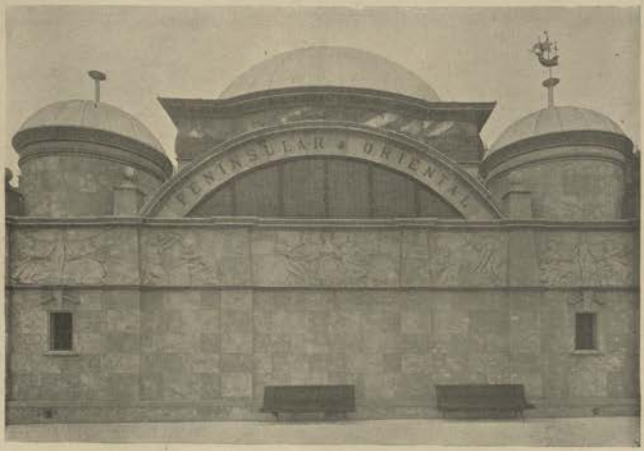
The frieze by Mr. Jenkins, on the Exterior, representing 'The Past and Present of Navigation,' was strictly in harmony with the general lines of the building, and took its true place as decoration.

The coloured plaster work, in which Mr. Moira collaborated with Mr. Jenkins, was also a distinct success.

The Interior of the Pavilion showed the astonishing talent of Mr. Moira in a very marked degree, and it is with real regret that we are compelled to leave it with only a few words of recognition. The subject of the Decoration of the Dome was 'The Four Winds,' together with figures representing 'The Sun' and 'The Moon.'

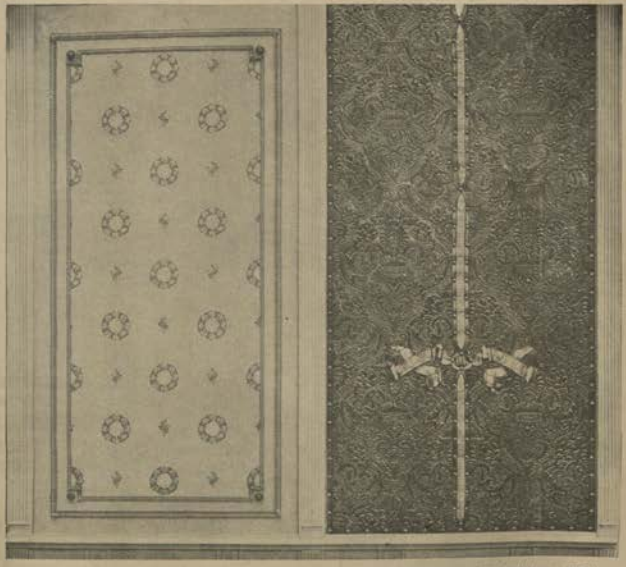
The spandrels contained designs of 'The Rock Devils,' 'The Currents,' 'The Fog Fiends,' and 'The Spirits of the Gulf Stream.' In all of these Mr. Moira showed a wonderful skill in using form and colour in a strictly decorative manner, and at the same time his fine method of embodying symbolism.

Part of the Decoration of the Dome in the Peninsular and Oriental Pavilion.



THE PENINSULAR AND ORIENTAL PAVILION.

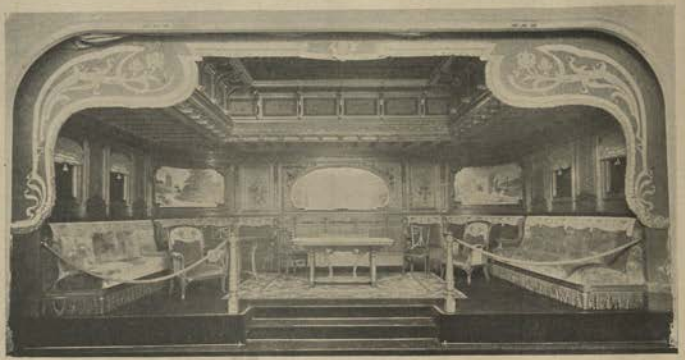
Design by Delfosse and Karth.



Design in Papier Peints et Cuir, by Delfosse and Karth.

PAPIER PEINTS, BY DELFOSSÉ AND KARTH.

Exhibit by the Ecole Impériale des Arts Décoratifs of Vienna, showing Painting on Wood by Erwin Puchinger.



General View of a Saloon

A Corner of a Saloon.

STEAMSHIP INTERIOR DECORATION, BY LEGLAS MAURICE.

In the French section, and, we believe, in those of all other nationalities, there was a strange lack of exhibits of this really important and growing branch of art. Considering the vast strides made during recent years in the decoration of the saloons and other rooms of our great liners and yachts, it seems surprising that the matter should have been so little "en évidence" at the Exhibition. We do not, however, remember to have seen any other example of this branch of decorative art.

In the present instance we had a very interesting exhibit; the carving and upholstering of the saloon being of really beautiful design and workmanship, and the painted panels having style and decorative appropriateness. M. Leglas Maurice may well be satisfied with the results of his spirited effort.

The advance recently made in artistic taste as applied to all our surroundings, has not left the travelling part of the community without consideration, and in our trains and steamships we now find interior decoration of the highest order.

Bookbinding. By G. Hulbe.

Bookbinding. By G. Hulbe.

LEATHER WORK BY GEORGE HULBE, OF FRANKFORT.

LEATHER, treated artistically, appears to be adaptable to an immense variety of purposes which one would have scarcely believed possible, but a few simple forms of the work are here chosen for illustration.

The bookbindings shown are very good, and, although sometimes scarcely decorative, are nevertheless beautiful examples of workmanship. The waste-paper basket here illustrated is particularly happy in form and design, and so also is the screen.

Waste-Paper Basket, in Stamped Leather By G. Hulbe.

Screen, in Stamped Leather. By G. Hulbe.

Clock by Raingo Frères.

Electric Lamp by Raingo Frères.

BRONZES BY RAINGO FRÈRES.

THE bronzes shown by this firm were seen to advantage even among the fine exhibits shown by the other firms in the same Section.

Messrs. Raingo Frères, however, devoted their energies to "an aspect of the matter" somewhat neglected by some of their neighbours. Their bronzes were principally of a useful, as well as of a decorative, character.

For example, the clocks shown in our illustrations, while beautiful as works of art, would be welcome in our houses quite as much for their utility as for their beauty. This practical side of the question we cannot help thinking was somewhat neglected by some of the exhibitors of bronzes in this Section.

Electric lighting claims the attention just now of most of the workers in bronze, and Messrs. Raingo Frères showed some very beautiful examples of electric lamps.

The figure bearing a torch, forming one of our illustrations, is a particularly pleasing design.

The arrangement of the exhibits shown here was also in extremely good taste. Some of the neighbouring firms seemed to vie with each other as to who should display their wares in the most inappropriate style. In the case of Messrs. Raingo Frères' exhibit, we found great care expended on the *manner* in which the various beautiful objects were arrayed; consequently, the visitor was able to enjoy them the more fully.

Clock by Raingo Frès.

Chimney-piece designed by Louis Bigaux, executed by E. Bagués.

Cabinet designed by Louis Bigaux, executed by Bagués and Lecoeur.

Designs by L. Bigaux, executed by E. Bagués.

THE "INTÉRIEUR MODERNE," BY BAGUÈS AND LECOEUR.

THE exhibits in the French section devoted to interior decoration of private houses and public buildings were very numerous, and many of them were of high artistic merit. There was also a considerable number of distinctly original conceptions.

Of these latter the exhibit by the Maison Baguès and Lecoeur was one of the very best. It is difficult to speak of the beauty and charm of the work designed by M. Louis Bigaux in adequate terms of praise.

Ceiling designed by Louis Bigaux, executed by Lecoeur.

Our illustrations will, however, give some idea of the extremely dainty effects produced by this able exponent of the modern French School of interior decoration.

Our first illustrations show examples of his designs in chimney-pieces and book cabinets. The former is of very great beauty and harmony of line. The latter charms us with its graceful curves and elegance of style.

The ceiling, illustrated here, shows the successful manner in which M. Bigaux has treated a difficult problem; the carvings here, as throughout the exhibit, were of a very high order. The panels were harmoniously arranged and carefully studied, due regard being given to the decorative effect in the figures.

Our other large illustration serves to show the success with which the doorway and its surroundings have been used to produce a noteworthy feature in the room. Surely nothing finer of its kind was to be found in the Exhibition.

We expect our neighbours across the Channel to present to us object lessons in all art work in which

Doorway and Panelling designed by Louis Bigaux, executed by E. Bagués and Lecoeur.

lightness and elegance is the prevailing note. In the Intérieur Moderne, by the Maison Bagués and Lecoeur, we have a typical example of such a lesson. And possibly, because we feel how difficult it is for the Anglo-Saxon to compete with his neighbours in these directions, our admiration for French work is greater and our praise more unstinted. These designs by M. Bigaux were characteristically French, and as such claimed our unreserved admiration.

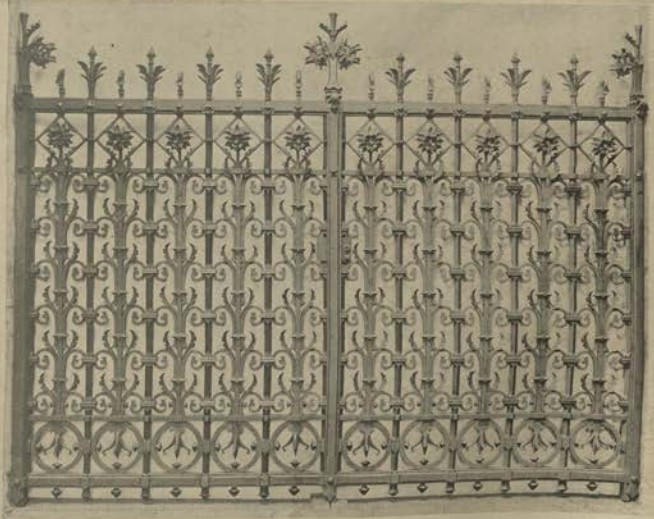
MM. Bagués and Lecoeur have collaborated in some of the works shown, in others they have worked separately. Their success was marked in either case. Their "Intérieur Moderne" was in every respect one of the very finest things in the Exhibition.

Grille by E. Robert.

ARTISTIC IRONWORK, BY E. ROBERT.

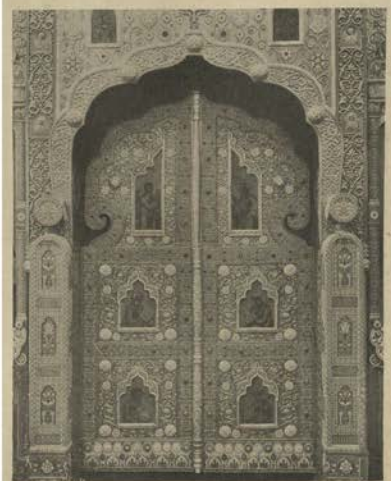
THE interesting exhibit by this designer was one of the best in the French Section set apart for the workers in wrought-iron. M. Robert is an enthusiast and an artist, and many of the examples of his work in the Exhibition were of great merit. In a neighbouring annexe he was to be found at work, and several fine pieces were made by him under the eyes of the visitors to this section. We show two examples here of his handicraft, and, had space allowed, should have been glad to illustrate it still more fully.

The possibilities of iron, as a medium for the expression of the designer's art, are ably shown in nearly everything produced by M. Robert.



Wrought-iron Gates by E. Robert.

Church Decoration, design by Professor W. Wasnetzoff.



Detail of Design by Professor W. Wasnetzoff.

THE DECORATIVE WORK BY P. OVTCHINNIKOFF.

THE wonderful display made by this firm did much to redeem the character of the Russian Section as a whole from the charge of being distinctly inartistic. It is true that there was much of interest, from other points of view, in the Section, but works of artistic worth were "few and far between." It was therefore doubly pleasant to discover so fine an effort as that made here.

The screen, designed by Professor W. Wasnetzoff, was a very fine example of the Russian school of church decoration. Rich and florid in style, it nevertheless claimed our respect and admiration by reason of its consistency in design and beauty of colour.

It was unfortunate that space was somewhat restricted in the neighbourhood of this fine exhibit, rendering it difficult to obtain a really satisfactory impression of so large an object as the original of our upper illustration—we therefore show the central part on a larger scale. The reader will be able to study some of the intricate detail which was lavished upon the work.

PORCELAIN BY THE ROYAL SAXON CHINA MANUFACTORY OF MEISSEN.

THE work of this manufactory occupied a conspicuous position in the German Section. The china displayed covered a large area, and the merit of everything shown was indisputable. Some of the larger and more important pieces were extremely fine, and merited close individual study. It would be interesting to endeavour to discover the reasons which move our collectors of so-called "old china," to spend immense sums on doubtful specimens of "Dresden," when such modern work as that shown by the Meissen manufactory can be purchased at quite moderate prices. The work itself is, in our opinion, entirely equal and in some ways

superior to that characterizing much of the old work. Some of the modelling and colour-decoration of the modern Meissen ware is exquisitely beautiful.

We illustrate an example of the figure work of the firm, together with a fine decorative vase and plaque. All of these objects were of the highest class.

Taken as a whole the Porcelain shown was, in point of artistic completeness, second to none in the German Section.

Vases by Tomotaro Kato, and Figure by Kwatano.

Porcelain by Fukagawa.

PORCELAIN EXHIBITED BY TOMOTARO KATO OF TOKIO, BY KWATANO, AND BY FUKAGAWA OF ARITA.

IN Porcelain the Japanese Section was naturally rich. Of course, there were exhibits which did not rise far above the level usually to be found in the windows of the firms dealing in such wares in London or Paris. But there were also many works of a higher order of merit. Among these the work of the artists under present consideration showed out conspicuously. The two vases by Tomotaro Kato were fine, and worthy of his reputation.

The statue of Yoritomo, by Kwatano (porcelain of Kutani), was charming, and is well illustrated above

The Porcelain by Fukagawa of Arita was also of great interest, as the forms and colours were alike simple and decorative to a degree seldom to be remarked in these days.

It is perhaps somewhat to be regretted that the collection of Porcelain in the Japanese Section was so large. It necessarily embraced a proportion of objects *not* worthy of an international exhibition.

The exhibitors mentioned above did much to raise the average of merit in the Japanese Section to the high position it unquestionably held in the Exhibition.

'Mucius Scaevola,' by W. Kumm.

'Adam and Eve,' by G. Eberlein.

'The Centaur,' by Georges Wolff.

BRONZES BY GLADENBECK AND SOHN OF BERLIN.

THE gallery of the German Section contained a large number of bronzes by this renowned house. Some were indifferently placed with regard to light and surroundings, but many were seen to advantage, and greatly added to the effect of the Section as a whole.

We show here three examples of the work which will demonstrate the wide range in subject and treatment to be met with in the bronzes by this celebrated Berlin firm.

'Mucius Scaevola,' by W. Kumm, is a splendid example, as are also the 'Adam and Eve,' by G. Eberlein, and no less so the 'Centaur,' by Georges Wolff.

Taking the exhibit as a whole, it successfully bears comparison with the works shown in other sections, and more than vindicates the right of this firm to rank as one of the first amongst the makers of Bronzes d'Art throughout the world.

Our regret, in the case of the present notice, is that we are unable to illustrate more of the objects shown. There were many of merit equal to those selected, but it is impossible to do otherwise than show typical examples, and we trust that those chosen will give a true impression of the variety and excellence of the works exhibited.

The Evening Party.
By Viggo Johansen.

CONTINENTAL PICTURES AT THE PARIS EXHIBITION.

BY THE ART CRITIC OF *"LE FIGARO."*

TO appreciate works of art coming from the different schools of the world, Paris may be said to occupy a somewhat exceptional position. Each year it receives specimens from almost every quarter, and of nearly every description. By this we do not mean certain countries only, such as Great Britain and the United States, which are in constant touch with Paris intellectually and materially, but also include States which maintain more or less fitful and intermittent relations with the French capital. Those who, during the past decade, have followed the two great exhibitions, namely, that of the Société Nationale des Beaux-Arts and of the Société des Artistes Français, will have noticed, at least, one or more works of most of the artists who lead the various schools. It has even not infrequently been said, with a certain playful exaggeration though with a substratum of truth, that the Société Nationale des Beaux-Arts was, primarily, a rendezvous for foreign artists. Undoubtedly many talented painters of almost every country have found their way to the Lutetian city, either by their presence to personally indentify themselves with their work or else to permanently stamp themselves upon the artistic age. The Universal Exhibition, therefore, had relatively few surprises in store for Paris, since the display has done little more than bring to its notice a number of works which had already evoked its admiration.

But we must not view matters from any too individual-

The Pious Women of the Church.
By Madame Soldan.

istic a standpoint. What we have already classified is new to the bulk of visitors; besides, to merely group together at one time, and in a single focus, works we have seen separately, and at different periods, is an education in itself. It is a collective review of those elements which we have previously subjected to individual analysis.

We will, therefore, try to forget our former impressions and seek to convey the general idea produced upon us by the various national schools. We omit France, the United States and England, as they have already been dealt with elsewhere. And over and above this general idea we will endeavour to discover some characteristic features, measured by examples selected from the most original personalities and the most important works; but we shall not hesitate to pronounce our candid opinion, for there is nothing to be gained by scattering compliments indiscriminately.

To begin with—is it possible, at an Universal Exhibition like this, to have an absolutely accurate idea of what is called "*Part mondial*"? In theory "Yes," in practice "No." In such a case juries would need to be composed of angels instead of mortals. Juries are chosen from among the most celebrated men, those who, so to speak, have "arrived." Now, those who have "arrived" do not always understand those who are about to "arrive." No one can, in the least, blame them for this; they are perfectly sincere when they look upon themselves as the guardians of liberty, now that it is theirs after no mean struggle. This is but natural. Still, we meet with instances where this kind of feeling is carried somewhat to excess, as in the case of Spain, for instance (and, we would add, in France too, if we were dealing with the latter), where, with the best intentions in the world, but one side of the question is looked at.

Hence it is, from a sentiment very much akin to the foregoing, that the Exhibition, styled "Universal," has been found slightly wanting in equilibrium. Frenchman as I am, I cannot conceal from myself that France has put herself a little too much "en évidence." True, she has shared with her guests the allotted space; but, if she has not taken up any more than the half, she has but left the remaining half to all the rest. And yet, this is a mistake I have met with at all "Universal" Exhibitions, no matter in what country. These exhibitions partake, in reality, more of the nature of "national" exhibitions, with a modicum of the foreign element thrown in. Thus it happens that schools, outside of the French, are not represented by anything like their full strength, and a certain capacity for correcting apparent truths is required in order to bring to bear a judgment at all accurate and profitable, as we will endeavour to do.

A significant exclamation heard on a first stroll through the Exhibition of Fine Arts was that the greatest nations were not, perforce, the most original. Russia, for example—by which we mean Russia proper—has, we will not say a less abundant, but, certainly, a less intense production than Finland. The Finnish painters, as a matter of fact, have put forth their best efforts not to be confounded with Russian artists, despite the fact of their being bracketed together. Inversely, Denmark, though by no means one of the great exhibiting countries, is still one of the most original, and one of those whose productions appear to us the most novel and happy.

Portrait of Henrik Ibsen.
By E. Werenskiold.

Generally speaking, our all-round first impression failed to give us the comforting idea that the various schools had made any particularly great strides of recent years, or of having had any very distinct aim. Painters appear to have been distracted between a multiplicity of ideas, not one of which can really be said to be either important or profound. Many have been swayed by questions of technique or of style, forgetful of the fact that before worrying how best to express a thought, it was necessary to first conceive that thought. And those who were equal to the latter effort were no less harassed than those without any idea at all. What would interest people nowadays? How appeal to the masses? By coming down to their level the artist ceases to be their superior. This is why artists, who, generally speaking, were once the masters and educators of the world, are to-day, for the most part, little more than its flatterers and entertainers. Hence the preponderance of portraits, flattering to individuals, and of anecdotal pictures designed to amuse the crowd.

Never has talent been of such a high order; never has there been such a quantity of skilled artists; and yet never has art been cramped by such a paucity of ideas. Such

is the conclusion which is insuperably forced upon us by this vast exhibition. And, inferentially, we observe that the peculiarities of style are little by little dwindling and melting away in the most diverse countries. Even the tyro can nowadays at a glance distinguish an old Italian from a Flemish or German painting; but it is by no means certain that the most practised eye will hereafter be able to make a distinction between a German, a French and a Flemish work of our own time. The zealous regard for virtuosity and dilettantism, which we referred to just now, accounts for the uneasiness shown by the practice of copying from one another on the part of persons who should have nothing whatever in common.

The Veritable Coeur.
By M. Repine.

This very year the Universal Exhibition has furnished us a particularly characteristic example. It was that Japan possessed means of expression and a technique suited to the taste, education, and temperament of its people, so entirely different from ours. It is well known how, of late years, a notable improvement, against which the lamentations of artists and amateurs of the past have availed nothing, has led this active, industrious, and intelligent race to effect a complete change in itself, and now the Japanese have, in all truth, become the Europeans of Asia.

This is, probably, the first time that the results of this transformation, in its relation to art, have been officially recognised in Europe. It has, no doubt, been one of the most novel and curious, if not the most satisfactory, features of the Exhibition. By the side of water-colours on silk, painted in the traditional style,

"Panem,"
By E. Revers.

the Japanese had a small gallery assigned to them, containing about fifty oil-paintings, landscapes, and figures, executed in true conformity with the methods and æsthetics of any of our studios. And yet, whilst the traditional productions here and there possess the charm and realism which have made the extreme Oriental art so dear to us, the new pictures have given us no clue as to what we may expect from this art in the future. At most it would seem as if in certain of these canvases a touch of race was discernible—that is to say, *that* element which is the "raison d'être" of a school and gives it its value. It is unlikely that some day the Japanese, by the very force of the genius peculiar to them, will not come to adopt methods of their own in the rendering of subjects worthy of interest. Meanwhile they do wisely to retain at the School of Fine Arts of Tokio, side by side with those ateliers where "European" painting is taught, others where Japanese art continues to be practised, which is perfectly capable of expressing all life's varying changes, however marked they may be.

I will mention but a few names of Japanese painters, properly so-called, such as Messrs. Takeno-Outi, Taniguti, Gudjo, Nomura, Kawabata, Takahashi and Murasé, who strike me as regards landscapes, human figures, and in the marvellously well-caught movements of animals, as the most worthy upholders of the honour of their school.

Having alluded to certain minor schools, which show as much courage as originality, and which, in less-exacting countries, have singularly gained in intensity and aim at artistic production, we propose to deal with them here before passing on to schools more prolific, ancient and of greater celebrity.

Denmark and Finland, it seems to us, have struck the most novel note this time. Denmark has displayed both considerable activity and progress. In decoration, ceramics, and composition it has won for itself a position which could hardly have been looked for. The painting, too, is on a par with the rest. The characteristics of this school are very varied, and show a profound study and a grand touch of home life. Danish artists are little favoured in the matter of light during the greater part of the year. Unlike the Swedes and Norwegians, they have not the advantage of nights clear as day and of days so bright as to make the very colours speak. And yet, unabashed, they have managed to extract charms from surrounding so little conducive to such a result. Hence it is that the Danish exhibit presents so many pictures of family life and of interiors, the generality of which are somewhat grave in tone.

The Family.
By Adolphe Fenyes.

It would be supererogation on our part to point to the names of such universally known masters as Kröyer or of such delightfully skilful painters as Viggo Johansen. We would simply record that Kröyer has exhibited, among other fine canvases, 'A Sitting of the Academy of Sciences,' sundry portraits, including one of 'Mr. and Madame Edward Grieg,' a small, homely canvas, showing the two artists at the piano; and that M. Johansen has scored a distinct success with all his scenes of family life, as, for instance, 'The Evening Party' (reproduced on page 321), 'The Christmas Tree,' 'Grandmother's Fête,' and others, scenes so instinct with humour and abounding in true observation as to most aptly realise what we have always imagined as characteristic of the Danish family school.

Besides these two well-known names we should mention other, and more recent, ones; in particular, that of Wilhelm Hammershöj, who, to our mind, is a veritable master. This artist has contributed, in addition to a large picture representing seated female figures, singularly

Woman tending Goats.
By Max Liebermann.

peaceful and not, apparently, given to gossip, a whole series of interior studies, the main portion of which is given up to simple harmonies in whites or very fine greys, but with few figures, such as, perhaps, a woman sewing or sweeping or laying the table. All show considerable power of discernment, and are in the style of Ver Meer, of Delft, so far as regards simplicity of elements and a sentiment as modest as it is penetrating. One of these studies just represented a bit of a corner in an old courtyard, with windows showing from the bare walls, with nothing else to be seen; and yet the effect was remarkable. In addition to M. Hammershöj, in order to finish with Denmark, we would also name the following very distinguished artists:—Tuxen, Paulsen, Irminger, Ilsted,

Fisherwomen returning from Church.
By Carl Wilhelmson.

Jespersen, Mesdames Anna Ancher, Helsted, Nielsen, Willumsen, Skovgaard, and the humorist Christiansen; all combine to impart to this school its character, and we only regret our inability to comment upon their work in detail.

Finland, on the other hand, has a school, which draws its inspiration from some grand legend or some very intense poetic vision of life. It has something wild and untutored about it, and has, therefore, remained more naive. Of this naïveté we will give an instance both curious and attractive. One of the exhibitors, named Rissanen, is a real, instinctive peasant, who lives in a village. He has sent two large water-colours, rude, but expressive—one 'The Fortune-Teller,' and the other 'The Blind Woman.'

Peasants Dancing at Night.
By A. Zorn.

This blind old mendicant, unbeautiful and inelegant, is a poetess, unknown to any Academy. When she heard that her portrait had been painted, she composed and dedicated to the artist a poem on that image of herself she is never to see. Here is an episode which takes us back to the Golden Age; but only for a brief spell. Nevertheless, Finland has produced some remarkable artists, and Helsingfors is the seat of a brilliant pleiades. I may omit reference to M. and Madame Vallgren, two of the artists best known to us, who have more especially devoted themselves to sculpture. I would mention, however, as having attracted considerable notice this time, Messrs. Gallen, a severe and impassioned decorator and translator into beautiful images of the grand poems of the ancients, Halonen, painter of figures and customs of delicious depth of feeling, Jaernefelt, equally intense both in his portraits and landscapes (we reproduce his 'Farmer and Day Labourers'), Edelfelt, the well-known portrait painter, and Messrs. Westerholm, Blomstedt and Enckell, also Madame Soldan, whose picture of 'The Pious Women of the Church,' we also illustrate. Here we have some of the principal artists of this valiant little school.

We will now pass on to the great Russian school, which is much more complex and difficult to define. We are introduced to three great currents, clearly defined in some instances, more or less mixed in others. They severally represent (1) wildness and spontaneity, dear to every lover of truly original art; (2) virtuosity and a hard-and-fast rule; (3) the academic and traditional school, skilled rather than expressive. The first of these three is reflected in paintings such as those of M. Philippe Maliavine, quite a young artist, of whom a large canvas and three portraits or studies of figures have been much noticed. The large picture, entitled 'Fun,' represents red-hooded peasant women in a field, laughing immoderately. It is a work which has been executed with a youthful verve and courage which reminds us somewhat of Besnard. With regard to the three portraits, with their impress of somewhat fierce pride, and their admixture of "abandon" and accentuation, these were "morceaux" showing great character. Of a very different "genre," though equally striking in their way, are some pictures by Riabouchkine, representing figures in holiday costume of the seventeenth century, which, from their naïveté—assumed or natural, but at any rate attractive—recall the subtle and delightfully barbaric works of the peasants in their "lubas."

The second group, comprising skilled masters and a superb technique, though differing but little from the ateliers of Central Europe, would find its principal exponent here in the authoritative painter, M. Repine, and that most affecting landscape delineator, M. Apollinaire Wasnezow. M. Repine's 'Portrait of the Veritable Cæsar' (here reproduced), and Wasnezow's 'Siberia' and 'The Kremlin,' created the most vivid impression. I would also couple with this group a remarkable figure-painter, M. Serow, whose 'Portrait of a Woman' in a ball-dress, seated, is an exceedingly bright and intense production; he is, in short, a very ready and pliant delineator, who, by his fine designs for the 'Resurrection,' would seem to follow in the footsteps of Renouard and Vierge.

The third section—which embraces able artists who, while they do not especially distinguish themselves by their originality, in not a few instances have given us either fine pieces or interesting pictures—introduces us, amongst others, to the excellent scenes, illustrative of manners and customs, of M. Vladimir Makovsky,

The Dealer in Bric-à-Brac.
By Josef Israëls.

showing a fine and humorous touch, lit up by conspicuous and varied observation; and to the small and delicate landscapes of M. Pokitonow, the portraits of Harlamoff, &c. We shall have finished with Russia when we mention, among Polish contributors, Messrs. Loevy, Chelmonski, Kendrzierski, Maslowski, and Piechowski. No doubt there are many other names which could be cited. Our object in this case, however, is to pick out the most typical artists, and to point out their dominating characteristics. The school of Russia is like the nation itself; it is still in quest of the right road, and in its intense activity is composed of elements so diverse that between one end of the Empire and the other, there is room for considerable differences.

The Passing of the Cattle.
By E. Claus.

The Scandinavian schools, on the contrary, are signalised by great homogeneity. Sweden has its own peculiar character, as also has Norway. Both have much in common, only that Sweden's style is softer, whereas Norway's is more vigorous. Both, however, are equally acceptable to art, nor would we hazard a preference for either one of the rival countries, since both interest us. Neither, however, doubtless for want of space, have contributed any sensational pictures, and there are also some abstentions, chief amongst them being Messrs. Skredswig and Osterlid. At the same time, in all the works sent there is that ring of sincerity, that persistent

The Scourers.
By Léon Frédéric.

and penetrating observation of life, that rich and strong colouring, and that sort of cold impressionism which, for a decade and a-half, have attracted the attention of artists to these schools. Among Norway's most notable productions we would place on record those of Messrs. Werenskiold and Heyerdahl, each contributing a fine portrait of Ibsen, the one light (reproduced), the other dark; of M. Thaulow, with the living landscapes we all know; of Eiebakke, who, by his picture, 'Dinner is served,' has shown himself to be a very fine painter of home life; of M. Wentzel, with his curious and characteristic 'Burial of a Sailor in Norway,' a rustic winter scene; of that excellent artiste, Madame Harriet Backer; and of Messrs. Diriks, Soot, Thorne, H. Strom, and Eilif Peterssen.

Young Chloe
By J. de Souza-Pinto

As to Sweden, the astonishingly pliant brush of M. Zorn triumphs in his 'Portrait of King Oscar II.,' in 'Peasants Dancing at Night,' here reproduced (I have already pointed out how Swedish painters are especially favoured in the matter of clear nights), and, lastly, in a 'Young Mother,' irresistibly pleasing by its extreme tenderness. M. Carl Larsson is an artist as eminent as he is modest, whose works, unfortunately, are too little known. He is a dazzling colourist, and one of the most attractive delineators of manners—a true master. It is a pleasure to see his three handsome productions, his large 'Civic Fête,' an infantine scene, and a charming studio scene, showing a model in front of a Psyche. Finally, amongst the best Swedish paintings we notice, in an out-of-the-way position, the fine character painting by Wilhelmson, 'Fisherwives Returning from Church' (of which we print a reproduction); then there are the contributions of Messrs. Nordstrom, Thegerstrom, Bjorck, Richard Bergh, Madame Hanna Pauli and of Prince Eugène, of whom it may be said that he is a remarkable landscape painter; not because he is a prince, but in spite of his being one, for I maintain that his work, under any other name, could not fail to rivet our attention.

One of the notable features of the Exhibition, from many points of view, may be said to have been the participation of Germany; and here I would confine myself strictly to an artistic point of view. If the German industrial arts have occasioned surprise, even to those best informed, the same cannot be said of German painting. Many German painters are well-known in Paris; for instance, Menzel, Lieber mn, Kuehl, and Uhde, and these, on this occasion, have not been represented by works of special importance. On the other hand, those with whom the French are less familiar, such as Boecklin, Hans Thoma Klinger, Franz Stück, were either absentees or else represented by "cartes de visite" rather than by works properly so-called. The greatest novelty shown to Paris was, no doubt, the collection of portraits by Lenbach, whose celebrity had reached us, but whose works had never been exhibited here. All these portraits, or nearly so, have a somewhat systematic air about them, suggestive of the old masters; but all have a noble characterisation, and frequently show unexpected effects and expression. That of the painter's little girl, that of the painter himself, with the same child, that of the historian Mommsen, and, lastly, the fine portrait of a woman, are the most remarkable "morceaux" contributed by the celebrated portrait-painter of Bismarck.

Of the artists whose names we have mentioned, especial appreciation was excited by the two "gouaches" of Menzel, Liebermann's 'Woman tending Goats' (which we reproduce), Uhde's 'Nativity,' and the two superb paintings of Franz Stück, 'Bacchanalia' (of which we give a small reproduction) and 'Paradise Lost.' This captivating artist has been equally admired as a sculptor. Among other German painters, whose work has been favourably noticed, are M. Habermann, with an amusing portrait of a woman; M. Gebhardt, with the 'Resurrection of Lazarus'; M. Kalchreuth, with a dramatic picture of 'Old Age'; and Messrs. Weishaupt, Hummel, Kaiser, with capital landscapes, etc., etc. It should also be stated that the German exhibitors have paid particular attention to the presentation of their works and to the arrangements of the galleries, questions the importance of which is making itself more and more felt. The same must also, in justice, be said of Austria, which, of all foreign countries, has probably excelled the most with respect to the elegance, distinction, and harmonious refinement of its installation. The Austrian school is more swayed by a regard for attractiveness than real depth; nevertheless, it exhibits strange talents, as evidenced by the portraits of Mehofer, the decorator Klimt, the painter of manners Moll, the landscape painter Jettel, the designer Mirbach and Messrs. Hynais and Engelhardt, as representing the so-called Society of Seceders. Then there is the Society of Fine Arts, represented by Messrs. Angeli, Darnaut, Zoff, Ribarz, and Madame Wisinger, all excellent painters, who, however, do not call for any special notice.

Hungary, on the other hand, under more confused guises and by a much more varied tendency, analogous to what we have noticed in Russia, presents, possibly, a greater number of striking temperaments. Among others, M. Fényes, a vigorous and melancholy painter,

with a fine canvas entitled 'The Family' (reproduced); M. Revesz, with a dramatic scene of social life, 'Panem,' wild-looking peasants congregated together on a desolate plain under a leaden sky (of which we also give a reproduction); M. Laszlo, acknowledged portrait painter; M. Zemplenyi, an excellent painter of customs; Madame Parlagi, another very remarkable portraitiste, and finally Messrs. Rona, Csok, Hegedus, Bukovac, Mihalik, and Benczur, all impassioned artists, carried away by the noble "furia," the chivalrous ardour of their race. To conclude with this part of Europe, we should say that Roumania as well as Bulgaria furnish sundry artists worthy of interest, such as Messrs. Simonidy, Pallady and Grigoresco, as representing the former (Grigoresco was unfortunately not an exhibitor), while the latter was championed by Mrkvicka. Greece, on the other hand, appears to be in full artistic decay.

The Farmer and the Day Labourers.
By E. Jaernefelt.

This decay, however, is possibly less noticeable even than that of Spain or, at any rate, of the whole portion of that school submitted to our criticism. As a matter of fact, there is really quite a new Iberian school, full of ardour and talent, adhering to the true traditions of the old. It includes such men as Zuloaga, Casas, Rusinol, and Nonell, but these artists have either been excluded or insufficiently represented, and the only contributions at all likely to save the country's reputation at the Exhibition were the very clever works of M. Sorolla, while the sparkling designs of the grand illustrator, Daniel Vierge, at any rate afford some consolation. Portugal, in the persons of Messrs. Columbano, Malhoa, Souza-Pinto, and even the King himself, has almost outstripped Spain at the Exhibition. Of M. Souza-Pinto we reproduce the 'Young Chloe.'

Italy, taken altogether, has shown itself superior to Spain. Her artists, for the most part, have displayed a subtle skill and insinuating charm, but are frequently lacking in grandeur. And yet true grandeur has been manifested in the work and temperament of Segantini, so prematurely cut off. His paintings, including a grand triptych of Alpine scenery, were one of the "clous" of the Italian section. And yet there were very many charming things in this section, which has been somewhat hastily judged by many amateurs, accustomed to the æsthetics of the north, more in vogue just now. It must be owned that Italians regard things generally from a theatrical point of view, and that it is a long time since they employed the severity and simplicity of their forefathers. But then, what country has preserved any such heritage intact! However, among the seductive works of the Italian section, we recall the portraits of Boldini, executed in a masterful manner, with an elegance of the most modern kind, as, for instance, the living 'Portrait of Whistler'; the popular scenes of M. Hector Tito, brilliant and captivating; the various contributions of Messrs. Morelli, Balestrievi, Bezzi, Morbelli, Pie Joris, Carcano, not to mention two immense canvases of M. Michetti, scenes of religious life, or shall we say of superstition—one, a 'Procession,' children playing with serpents, and the second 'Pilgrimage,' with dreadful cripples of every kind, on which the greatest talent has been regardlessly, perhaps too regardlessly, expended. In every direction the Italian section is one of the most prolific in attractions for the aimless visitor, simply bent upon seeing pictures.

Switzerland plays a part by itself in the European artistic movement; it is a kind of crucible in which bits of all the experiences of the season are assayed. Thus paintings abounding in eccentricity were found cheek by jowl with others severely academic. Messrs. Hodler, Carlos Schwabe, Sandreuter, and others may be mentioned among those who combine with a correct, and almost austere, execution a certain flightiness of conception and composition. However, apart from innovating elements, Switzerland possesses excellent painters, such as Mdlle. Louise Breslau, whose exquisite portraits of women and children were among the gems of the Exhibition; Messrs. Vallet, Perrier, Baud-Bovy (the two last mountain landscape painters), Mdlle. Roederstein, Messrs. Bièler, Giron, and Amiet.

Bacchanalia.
By Franz Stuck.

Our large plate, which we entitle 'A Young Lady of Switzerland,' by Mdlle. Louise Breslau, is a simple portrait of a Swiss girl, seated with a favourite dog nestling up to her. The sweetness of expression, so apparently easily caught, the well-drawn arms and hands, and general elegance of detail, mark Mdlle. Breslau out as a very clever artist.

Our review concludes with Belgium and Holland, two countries small in size, but in their artistic productions among the most serious, homogeneous and constant. Indeed, both these sections were attractive, and I know not which was the more so. Possibly at the present moment, Flemish technique is more varied, assertive and supple than the Dutch. The latter, to our eyes, appears slightly opaque, sombre and murky. The Dutch seem to paint in fog and with fog; but, on the other hand, the engravings are admirable and almost unique.

In Flanders a few personalities dominated: thus Stevens, with his ancient paintings, perfect in detail and matter; Struys, Hobbaerts, the late Henri de Braeckeler, with their beautiful and feeling representation of humble family life. Again, we have the great artist Léon Frédéric, a modern among moderns in temperament, yet betraying at every turn the Flemish race and tradition. He has sent two pictures of little girls busy with their housework (one of which, 'The Scourers,' is reproduced), and also one of his chief works, the 'Rivulet,' an enormous triptych, a sort of allegory of human life, representing myriads of children scattered over the face of the earth, which lends itself to innumerable studies of expression and light effects. Among other fine works I should mention the landscape painting of M. Claus, called 'The Passing of the Cattle' (reproduced), 'The Archers,' by M. Firmin Baes, and divers pictures by Messrs. Marcette, Delville, Gilsoul, Laermans, Verhaeren, Baertsoen, and Khnopff.

With regard to Holland, special homage is due to the venerable Josef Israëls, whose career has been one of the most noble, laborious and modest. M. Israëls has contributed his capital 'Dealer in Bric-à-brac' (reproduced), and the striking picture 'A Return from the Fields at Night.' The most noticeable among the Dutch paintings were those of Messrs. Blommers, Breitner, Neuhuys, Ten-Kate, Mesdag, Weissenbruch, Roorop, W. Maris, Schildt, Briët, Van Soest, Wysmuller, and Akkeringa. We regret that we cannot study them in detail, but must be content to notice the calm ardour and self-restrained force of this fine school.

This, then, is a fairly accurate portrayal of cosmopolitan painting (purposely omitting Great Britain, the United States and France) as shown at the Exhibition. Whether the reservations we thought necessary to make at the beginning have become abrogated by the multiplicity and beauty of the talents which have claimed our admiration is a too difficult matter to determine in an epoch of transition like ours and in an Exhibition imperfect despite its immensity.

ARSÈNE ALEXANDRE.

The Palace of Arts, Chicago Exhibition, 1893.

*** The above Illustration, from THE ART JOURNAL Supplement on the Chicago Exhibition, 1893, is introduced here for comparison with the Buildings of the Paris Exhibition, 1900.

Frederick the Great, immobile 'mid Dangers.
By Adolph Menzel.

BLACK-AND-WHITE AT THE PARIS EXHIBITION.

EVER since 1889, the Illustrators of the world have looked forward to 1900 and the Paris Exhibition for the vindication of their claim that Illustration is the only one of the Graphic Arts which has really flourished during this century and enjoys to-day a healthy existence. It was felt by thoughtful people, who had an interest in the subject, that there should be a chance to represent the Illustration of the last hundred years in a more thorough, complete, yet artistic fashion than ever before.

The Exhibition of 1889 was notable because Vierge's drawings were then seen for the first time, and because Abbey showed the 'Old Songs and Quiet Life' no one has since surpassed; and also for the recognition abroad of Charles Keene, who had always been received with indifference in his own country, and for that matter, still is. But although these three great artists in black-and-white were acknowledged, accepted, and rewarded, no other Illustrator of equal destinction was placed prominently before the world. In 1893, at Chicago, American Illustration was fairly well represented, but this was due chiefly to the enterprise of the publishers of the large American magazines, and many artists were grievously disappointed if gorgeously displayed. It was believed then that the Exhibition of 1900 must put things right; that, at last, Illustration, as well as—so-called in England—Book Decoration, and Engraving, would have a class apart; that this class would be judged by a jury of experts; that each artist who had done something should have sufficient space to make a characteristic showing; in fact, that the whole art of the book would be set forth.

It was discouraging, therefore, when the composition and the grouping of the various classes in the Section of Fine Arts was announced, to find Drawing bracketed with Painting, Wood-Engraving with Lithography and Etching, while Book Decoration and Reproduction were ignored altogether. The constitution of the juries of selection was even more unpromising. The French jury of Class 7, Painting and Drawing, according to the Official Catalogue, contained the names of many French artists

Frederick the Great: The Forced March to Breslau.
By Adolph Menzel.

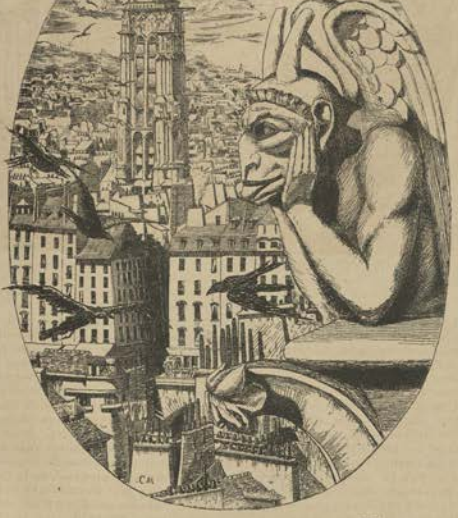
From "The Broken Pitcher": The Worse for his Adventure.
By Adolph Menzel.

of distinction and position, many Government officials and critics, but not the name of a man who had ever been closely or prominently associated with Illustration. On the jury of Class 8, Engraving and Lithography, there were three critics, five or six Etchers and Engravers, a couple of inspectors, several nonentities, a number of Lithographers, but only two Illustrators and two Wood-Engravers, of whom alone one is an artist of reputation. Under these circumstances, the marvel is that the slightest attention was paid to Illustration. It was much the same with the English Fine Arts Sub-Committee, which did not include an artist who to-day takes the shadow of interest in Illustration, although several members owe whatever reputation they may have solely to their work in black-and-white. Not the name of an Illustrator appeared upon the list, not the name of a Decorative Artist, not the name of a Wood-Engraver. That any black-and-white work was hung at all in the British Section is to me a matter of wonderment. As it was, scarcely a leading British artist in black-and-white had a place. If there is any country which, during the last quarter of a century, has always been cited as an example of progress in modern Illustration, it is the United States. But the foreigner must have come away from the American Section, in the *Grand Palais des Beaux-Arts*, with the unfortunate impression that there was little justification for the enthusiastic praise bestowed upon much American work, and little ground for the American assertion of supremacy. If I except the Wood-Engraving, the American show was disappointing; and one can understand this the less because there were two men on the jury who made their reputation as Illustrators. It was no better, indeed it was rather worse, in other countries. In the Spanish Section, Vierge, up to the present a man of one book, sent only a few drawings which have been on tour all over the world, while several distinguished Spaniards were totally unrepresented. From Italy, there was nothing. Menzel, the glory of Germany, did not appear,* and the brilliant younger Germans and Austrians might just as well never have existed. In the Scandinavian Section, the one man who exhibited had better have stayed away. Schwabe and Florian, it is true, showed with the Swiss; but exceptions like these were few and far between, and both artists were always supposed to be Frenchmen.

The reason assigned for this condition of things was want of space. It was nothing of the sort. It was the deliberate misappropriation of space by the Painters. Theoretically, the Exhibition was admirably managed. Each contributor (I refer more especially to the British and American Sections) was allowed to send two or three works—that is, two or three frames; with the result that where a Painter showed two canvases, measuring six feet by three, the Illustrator showed two works measuring

* After the Exhibition was open some time, two or three prints out of a collection of German Etchings were given a prominence that they scarcely deserved, and that must have surprised the artist, and an award that doubtless flattered him, though it must be pointed out that Menzel's Lithographs, by which he will be known according to this classification, were not shown at all.

nearer six inches by three. Consequently, as usual, Illustration was simply dismissed with that contempt it has always received. The Painter always presides over these juries, as they are juries of Painting, not of Illustration, and reserves the walls for the work with which he is most in sympathy, even if it be at the expense of his country and its art.* Again, one picture will frequently represent the entire style and system of a Painter—two or three certainly will. But it is seldom that a single drawing gives any idea of an Illustrator's work, and the ten or twelve that illustrate one article—carry out, that is, one scheme—would probably fill as much space as a painting of the size generally sent to Paris. These statements are not made at random, but are facts. And not only this. Painters object to the Illustrator, just as authors and critics do. They object because he can show his work not only in print, but in its original form. Besides, it is only Illustration; it has already held its exhibition in books and pictorial publications; there is, therefore, no reason for complaint if the least possible space and the worst possible position is given to it: the policy followed in Paris with modern work.



Le Stryge.
By C. Meryon.

But when the Illustrator is dead, when he has become a classic, he may be resurrected and shown off historically. This was done in the Exhibition, and done magnificently. It should not be forgotten, however, that Illustration is a vital, living, ever-progressing form of art, and unless the work of to-day is properly seen, the earlier work in some ways assumes an importance, a prominence, especially technically, that is not justified and is unfair to modern Illustration. For example, Abbey had two frames, containing about four or five drawings; Meissonier, illustrating somewhat similar subjects, was allowed to contribute the entire series for the *Contes Rémois*: Abbey's designs were not only better, but they were by a living man who has carried on the traditions and yet improved upon the methods of Meissonier's time. The drawings of Ingres, Daumier, and Gavarni are masterpieces. But some of the artists who have succeeded them are also masters. It is a pity, simply because they still live, because a proper display of their Illustrations would require the same space given to Painters, because the proper appreciation of them would result in the same medals, that so little honour should be paid to black-and-white.

But, to consider the old work, which at least was well selected and arranged. The last hundred years have seen the invention of Wood-Engraving and Lithography, in Metal-Engraving the change from copper to steel, and the consequent popularisation of illustrated books. Save for purely artistic work, Etching and Steel-Engraving, as we all know, have been superseded. Etching flourishes in its way, and so does Lithography: Steel-Engraving was never an artistic craft, though many of those who practised it were distinguished artists. It is frequently said that Wood-Engraving as an art is, in its turn, dead—that it has succumbed to process. But it has

* The drawings, though classed with the paintings, were hung with the engravings; in some countries they were absolutely invisible; and an even more absurd confusion resulted in the awarding of prizes. If an Illustrator happened to send an oil-painting or a water-colour, he could not get a medal for black-and-white; or, if he had a medal for black-and-white, he could not take one for painting. The whole arrangement was monumentally ridiculous.

L'Addition. A Sketch by J. L. Meissonier.

not, and the people who, one moment, predict its disappearance, the next, as solemnly announce that the artist is in danger of being vanquished by the photographer, and so brand themselves for ever. What killed Metal-Engraving and Lithography as methods of reproducing Book-Illustration was not cost, as is usually asserted, but the difficulty of printing and the question of time. Luckily for us, the artists of the early part of this century—in fact, down to 1865—whose drawings were reproduced on steel and copper by other Engravers, made the originals in an elaborate form, and these survive, and were shown in the Centennial Collection. When they reproduced their drawings by Lithography, the prints were but the multiplication of the originals, with scarcely a change. When the designs were redrawn by other Lithographers, the originals exist. Therefore, in the French retrospective exhibition you could see many of the masterpieces of French Illustration.

There was an extremely complete series of drawings by nineteenth-century masters, though these drawings were not always made for Book-Illustration, commencing with David, Gros, Guérin, Girodet, whose designs were merely studies for their pictures; continuing with the romantic exercises of Géricault, Delacroix, Decamps; including an unrivalled collection by Ingres, portraits in pencil, models of that perfect drawing, that severe love of form and line that prove him so immeasurably greater as a draughtsman than as a colourist. Then there were the artists who devoted themselves almost altogether to Illustration—Grandville, Lami, Monnier, Devéria, Gigoux, Gavarni, Daumier; and those who only produced an occasional drawing in black-and-white, an occasional Illustration—Paul Huet, Corot, Daubigny, Rousseau, Millet, Legros, and among them one finds the extraordinary gymnastics of Victor Hugo.

There were innumerable etchings and engravings, mainly reproductive. Apparently, nearly every French print published in the last hundred years was hung. But with the exception of Méryon, Buhot, Bracquemond, Jacquemart, Lepère,* who are among the most distinguished French etchers, there was little original work.

In the Section of Lithography the show of important prints was fairly complete, starting with Baron Lejeune's 'Cossack'; then followed the more or less famous Lithographs by Vernet, Géricault, Delacroix, Isabey, Charlet, Lami, Monnier, Raffet, Daumier—some of his most renowned prints were here, the 'Rue Transnonain,' the 'Souvenir de Sainte-Pélagie,' the 'Enfoncé Lafayette;'

* It is extraordinary that Jacquemart and Legros were not in the catalogue.

Gavarni—his youthful, less well-known work of the thirties hanging with his later prints; Devéria, Gigoux—his beautiful 'Tony and Alfred Johannot' was not forgotten; and the other artists who contributed to the pages of *L'Artiste*, *Charivari*, and *La Caricature*. The collection ended with Manet, Hervier, Fantin-Latour, and all those who did their utmost to revive Lithography as an art after it had lost popularity as a method of Illustration.

The art of Wood-Engraving for many years rivalled Lithography in popularity, and eventally eclipsed it, owing to the greater adaptability of the wood block to rapid printing. Designs were made on the wood and cut to pieces, so that they exist but in the prints; these, however, were shown very fully. The same men who lithographed drew on wood. In the books of the thirties and forties, in which Wood-Engravings were preferred to Lithographs, it was mostly Lami, Monnier, the Johannots, the Devérias, Gigoux, Daumier, Gavarni, Jacque, Meissonier, who appeared. The Engravers were Andrew, Best, Leloir, Brévière, Laveille, and the others who were pupils of the pupils of Bewick, and whose prints filled frame after frame. Perhaps the most famous of all were the Engravings of Lavoignat, after Meissonier's *Contes Rémois*. It is amusing to find that these were lent by M. Lepère, one of the most eminent of Lavoignat's successors, and himself represented; for the collection, it must be remembered, comes down to 1889 and so to the modern masters, Baude, Léveillé, and Lepère. Thus, the entire history of Wood-Engraving in France was recorded.

With the coming of photography and photographic reproduction, a new state of things set in. The artist made his drawing, it was photographed on to the wood or metal plate, and it was reproduced, while the original remained. The artist also was now free to make his design of such a size and in such a way as he chose, provided he understood the conditions of the new method. Though I am not sure that this has been altogether an artistic gain to the Illustrator, for certain restrictions have their advantage—the Painter is bounded by his frame, the Sculptor by his piece of marble—it has given him a freedom no other craftsman possesses; a reason why many people have been induced to illustrate who never before attempted it. A wave of decoration, too, has swept over the making of books—or rather, some would say, decoration has been revived; while the cheapening of mechanical processes has enabled publishers to issue more work for a penny than they formerly could for a shilling. The result is that interest in Illustration has increased. In some ways much better work has been produced, and still more ingenious methods have been invented. One would think that this active and continual development deserved artistic recognition. But in the Decennial Collection in the *Grand Palais des Beaux-Arts* there was little evidence of the change in methods and standards; indeed, there was little evidence of it anywhere. It was to the Publishing and Printing Section one had to turn, though the original drawings that appeared were shown simply as the Publisher and the Printer thought best, without reference to the Artist. Of all, the French Section was the one in which the most serious endeavour was made. But even here, fine and fearful things were hopelessly mixed up together.

In the Grand Palais, French Etching and Engraving of the last ten years were most worthily represented. There was no new man to take the place of Félix Buhot, and the absence of Helleu was marked; but men like

Bracquemond and Louis Legrand contributed characteristic plates, and there were the elaborate experiments in colour-printing that Raffaëlli, Jeanniot and one or two besides have made so conspicuous. There were also the original Wood-Engravings and Woodcuts of Lepère and others, and Lithographs by the Lithographers who were so conspicuous in *l'Estampe Originale*, and are still every year in the two *Salons*—Dillon, Lunois, Henri Rivière, Chéret, and too many more to name. Each of these different methods of reproduction and multiplication would need an article to itself for adequate treatment. And yet, original drawings by the leading French Illustrators were so scattered that one was compelled to hunt for them here, there, and everywhere, at times in obscure corners; and too frequently, for all the hunting, they were not to be found at all. In the Decennial Collection I could discover nothing, in the catalogue or on the walls, by Forain, Steinlen, or Caran d'Ache, the three most distinguished men of the day; while I cannot help saying that, in the case of an artist like Boutet de Monvel, it would have been infinitely more interesting had he shown the series of drawings for his book on Joan of Arc, instead of the big *machine*, an elaboration of one of them and certainly not so good, that covered a whole wall. But for the work of Renouard, Louis Legrand, Vogel, and two or three besides, it might be fancied there were no original Illustrators in France.

In the English Section, Mr. Crane is the only man who represents Book-Decoration. But is he the only man who is working in England to-day? Is he the only man of whom England can boast, no matter how proud she may be of his achievement? We have heard a great deal lately of Burne-Jones and his Illustrations to Chaucer. Were any of them here? A copy of the book was the glory apparently of the Publisher's exhibit, miles away. But where were the drawings? Though Mr. Anning Bell has illustrated French as well as English books, not a single thing by him was to be seen. The Birmingham School, too, one thought, was a particularly English institution, and yet there was no trace of it outside the Prince of Wales's Pavilion, and there, but one Illustrator figures. Aubrey Beardsley appeared in the catalogue, but, despite the fact that his name is universally known on the Continent, his work was not on the walls.* Phil May is supposed to be the leading English comic draughtsman, but there is no sign of his existence. To judge by the collection, C. H. Shannon might never have made any Lithographs, William Morris and his followers might have done nothing for the decoration of the book. Nicholson, almost alone of the younger men, was allowed a place, but his colour prints were banished from the line. Raven Hill also was admitted; but where were Greiffenhagen, Sullivan, Hartrick? while, in Etching, the prints of Haden, Short, Cameron, Hall, Holroyd, Watson, and Haig helped to remind you that William Strang, Edgar Wilson, and others were absent. It is useless to say that the Committee of the British Section could not get the work of these men. Had they wished, they could have obtained it easily enough; or was it safer to secure the drawings of Keene and Du Maurier? Being dead they yet speak, but take

By permission of Mr. Fisher Unwin.
From "Charles Keene," by Joseph Pennell.

The Tipsy Gardener.
A Drawing by Charles Keene.

* Some time after the opening of the Exhibition, a most unimportant example of this artist's work was hung.

no part in the medallic struggle. The manner in which some of the younger British artists—Illustrators and Painters both—were treated, unfortunately reflected not so much upon the Committee as upon Great Britain.

The United States, as the galleries were hung, did suffer from want of space; but this, it seems to me, was more a question of executive arrangement. The space for black-and-white might have been made. The worst of it is, that, though a single picture may give an adequate presentment of a Painter's powers, a single drawing rarely proves what an Illustrator can do. A better idea could have been formed of American art if a few of the most accomplished American Illustrators could have had the same space that, in the room in the cellar, was squandered on many worthless oil paintings by incompetent men, and, apparently, amateurs who deserve to remain unknown; or if each could have had for a series of drawings the same amount of wall that was occupied by the one large picture every Painter was allowed to send—and some sent two or three. To mention the most conspicuous example: Mr. Howard Pyle had but a tinted drawing in oils—I really do not know what to call it—which was found among the paintings and was quite unrecognisable as his work. Men like Robert Blum and Remington had nothing. The artists who did contribute—Abbey, Gibson, Clark, Frost, MacCarter, myself—each had but one or two frames, usually one or two drawings, and these were all crowded together in a restricted space, hung from floor to ceiling. The Wood-Engravings, though hung as badly, were more genuinely representative. Mr. Cole sent no less than ten of his blocks after English pictures, and the other leading American Engravers—Davidson, Wolf, French, Kingsley, Johnson—were all shown to advantage. Mr. Whistler had a fine series of Etchings, but only one Lithograph, and this was America's sole contribution to the art of Lithography.

There were no German Illustrations to speak of in the Grand Palais, and I have seen a better collection of Lithographs and Etchings in the exhibitions of Munich and Dresden. You had to go hunting in various departments to know what actually was shown. Thus, by chance, when seeking other things, you came upon a Publishers' exhibit in the German Pavilion, where Hirth of Munich made a feature of the designs of the clever group—Unger, Fischer, and the others—who illustrate *Jugend*. Sattler was supposed to be there, and I know not who else, in some holy of holies, into which the average person might not penetrate without a special permit. The Austrians were no more successful in the Grand Palais. But Mucha, whose work is very much overrated, more particularly that which has been seen in England, did exhibit a very good series of illustrations to the "Lord's Prayer" in the Austrian Pavilion. It was, however, impossible to follow up these isolated examples.

As to the other countries, they were scarcely worth discussion. Florian and Schwabe made a memorable exception of Switzerland; but surely both these artists are Swiss only in name. Tegner, the greatest of the Scandinavians, sent such an indifferent selection from his Illustrations for Hans Andersen that they were overshadowed by the drawings of Kroyer, that are not Illustrations at all, but extremely vigorous sketches and notes in black-and-white for his pictures; Zorn, almost alone, showed Etchings. Holland, you might think, has no Illustrators, except the men who work in Lithography, Veth, Hoytema—or in Etching, Bauer, Wittsen, Von Gravesande, Toorop; and excellent as their prints are, they hardly represented the characteristic Illustration of the last ten years. I could find nothing else, in any of the national exhibits, new or notable, except the Etchings of Chahine in the Turkish Section, and the Woodcuts of Gallen in the Russian; and the Publishers' department in the Champ-de-Mars, where there were a number of remarkable drawings, many for modern French books, among them solitary examples of Forain, I believe, Steinlen, and Caran d'Ache. An enormous amount of space, it is true, was given to certain men in Italy, Spain, and Russia. But it would be difficult to see any justification for it from an artistic point of view.

If the black-and-white show at the Exhibition failed to realise the hopes and expectations of Illustrators, it is not because there is no artistic work being done in the Illustration of books. It is simply because the Illustration of books is not regarded as a branch of the fine arts, though Steel-Engraving, or even the cutting of fine stones, is. It may be said that the committees of selection followed some traditional French division of classes—the division of the *École des Beaux-Arts*. In this case, the sooner such division is abolished the better for the art of the world. It may also be urged that the juries of selection did as well as they could. And yet, I know that in England contributions of great artistic interest, offered by certain Illustrators, were refused, and that the juries of selection inspired so little confidence that other Illustrators were unwilling to submit work to them. I know, too, that had these juries been sufficiently interested, they might have obtained a thoroughly representative exhibition of black-and-white without ever asking the artists. In a word, had the art of Illustration been properly represented on the juries of selection, the aspect of the black-and-white rooms in the *Grand Palais des Beaux-Arts* would have been very different. The fact that it was so badly represented is little to the credit of the Painters who served. For, in the selection of work to be exhibited, either they were governed by entirely selfish motives, or else they were ignorant of what is going on around them; and neither alternative is creditable. I speak strongly of this mismanagement. So far as the medals and honours go,* they seem to have been fairly distributed by the jury of awards, that, of course, was only called upon to judge what was shown. But if ever there is another International Exhibition, it is to be hoped that Illustration may have a class to itself, and that those chosen to direct it may be qualified for the task by their own knowledge and practice and love of the art.

JOSEPH PENNELL.

* The awarding of medals produced the usual dissatisfaction, often unjustifiable, but there are some cases, never yet referred to, that are really incomprehensible. For instance, one artist, who never made, I believe, and certainly did not show, a single original engraving, was awarded a *Grand Prize* for a number of mechanical reproductions which he did not make. Others received medals as painters; while some, who thought they had been given medals for Engraving, found they had got them really for Illustration. But the trouble is entirely owing to the unfortunate classification and hanging.

A Salon designed by E. Colonna.

THE ART NOUVEAU, BING.

ANY publication dealing with the artistic side of the Paris Exhibition of 1900, which omitted to give some words of appreciation of the exhibit by the "Art Nouveau, Bing," would be quite incomplete. For we may say, without hesitation, that in the exhibit in question, French decorative artists reached their "high-water mark." We use the term "decorative" in the wider sense, which includes Furniture and all the necessary adjuncts of a "house beautiful."

The exhibit consisted of six rooms, a vestibule, a dining-room, a drawing-room, a dressing-room, and a bedroom and boudoir.

Our first illustration shows the salon or drawing-room, designed by E. Colonna, which was one of the most beautiful features of the whole series. The character of this room was of a nature most desirable, elegance everywhere, but never at the expense of comfort.

Part of the Exterior Decoration, designed by G. de Feure.

The Boudoir, by G. de Feure, was again a charming creation. We select two objects from amongst many of equal importance, a Chair and Screen, designed by G. de Feure, who, by the way, is also responsible for the exterior decoration of the Pavilion, part of which we illustrate, and which was by no means the least interesting feature of the exhibit.

The Cabinet de Toilette next shown was also designed by this accomplished artist. The wardrobe and dressing table in ash, with silver fittings, was dainty to a degree rarely seen.

Finally, we illustrate the beautiful "Chambre à Coucher," by E. Gaillard. We think the bed in ash

Chair and Screen, designed by G. de Feure.

Cabinet de Toilette, by G. de Feure.

Chambre à Coucher, by E. Gaillard.

and pear wood, with its beautiful embroidered canopy, was one of the best pieces of decorative artistic furniture in the Exhibition.

M. Bing, the ruling spirit of the whole, is to be heartily congratulated on displaying one of the most notable collections in the furniture section.

Candelabra, by F. Linke.

FURNITURE AND BRONZES BY M. F. LINKE.

THE work of M. Linke, as will be seen from our illustrations, was an example of what can be done by seeking *inspiration* amongst the classic examples of the period of Louis XV. and XVI., without in any sense copying these great works.

M. Linke's work was *original* in the true sense of the word, and as such commended itself to the intelligent seeker after the really artistic things of the Exhibition.

Wonderful talent was employed in producing the magnificent pieces of furniture displayed, and those chosen for our illustrations are perhaps as characteristic as any we could have selected, to emphasise the extreme beauty of design and completeness of workmanship to be found in this display.

Candelabra, by F. Linke.

"Mars and Venus," by F. Linke.

Bureau, by F. Linke—Front View.

Bureau, by F. Linke—Back View.

GLASS BY DAUM FRÈRES OF NANCY.

THE glass shown by this firm occupied an important position in the gallery of the French Section, and was in close proximity to the collection of Sèvres. It was naturally, therefore, observed by an immense number of people, and, once noticed, it was impossible to pass it without lingering to admire the extreme beauty of the various examples of the work displayed. The tastefulness of its arrangement gave a wonderfully pleasing "tout ensemble," and the impression thus produced was heightened by every moment spent in examining the detail of the work. Graceful and elegant shapes predominated everywhere, with only an occasional hint at the fantastic or grotesque.

The decoration of the objects showed the same dainty and fanciful spirit, and one could not but admire the wonderful harmonies of form and colour-arrangement which had been lavished on many objects which, as a rule, in our manufactures of to-day, are an eyesore to people of taste. MM. Daum Frères, for instance, exhibited lamps, for ordinary use, which, unlike the everyday monstrosities to which we are accustomed in our English middle-class houses, were "things of beauty." And many of these beautiful things were by no means high-priced. Surely to such manufacturers as MM. Daum Frères the public owes a debt of gratitude.

National characteristics are always showing themselves in the artistic manufactures displayed in Exhibitions such as the present, and the versatility and sprightliness of the French character was evinced very strikingly in

many of their displays. This versatility was nowhere more evident than in their exhibits of glass and of ceramics. Messrs. Daum Frères showed a marvellous variety in all their work, but at the same time a sprightly and lively tone characterised it throughout. Entirely different was their display in this respect from anything to be seen in our own Section.

We venture to think that the utility of the present work will be evident to the reader who cares to compare the points of interest to be studied in this great International display. For example, it is surely to the advantage of all English-speaking peoples to be able to compare the merits of the work by the prominent French makers of glass with that shown by other nations.

Chambre Louis XVI., by the "Bon Marché."

THE "BON MARCHÉ."

CLOSE to the terminus of the railway, under the Esplanade des Invalides, we found ourselves at the Pavilion of the "Bon Marché."

It contained several rooms, the most important being the Petit Salon, the Grand Salon, the Chambre Louis XVI., and the Boudoir.

We illustrate here two typical views of these beautiful rooms. The Chambre Louis XVI. contained a bed such as can only be produced by a French firm of the character of the "Bon Marché." Wonderfully dainty and delicate, it elicited exclamations of admiration all day long from the crowds visiting the Pavilion. The Grand Salon Louis XVI. was an even more elaborate example of the production of a room furnished after the model of the classic Salons of the Petit-Trianon.

Taken as a whole, the exhibit by the "Bon Marché" ranked among the very best of the exhibits by the "Grands Magasins" of Paris, and was certainly one of the displays which should on no account have been missed by the searcher for the beautiful things of the Exhibition.

The "Bon Marché" has now become a by-word with

Salon Louis XVI., by the "Bon Marché."

English-speaking visitors to Paris, as representing all that is desirable in a large firm of its characteristic style. Such visitors naturally expected to find at the Exhibition that their favourite house had made a special effort to display of its best. And it cannot but be admitted that this was done. No more ambitious or successful bid for popular favour was to be found, and the reputation of the house was more than sustained.

The Salon Louis XVI., shown above, was a very perfect example of that style of decoration, and not only was the effect of the "tout ensemble" everything that could be desired, but the most painstaking and scrupulous care was taken to ensure every detail of the exhibit being in perfect keeping with that effect.

It is to be regretted that black-and-white reproduction can merely hint at the beauty of the display. Our illustrations, though as perfect perhaps as photography could supply, can do but little justice to the dainty colour harmonies of this exhibit.

The "Bon Marché" must have expended a very large sum of money to ensure such a conspicuous success as they achieved, and they are to be heartily congratulated on the result of their spirited effort.

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ORFÉVRERIE BY A. MICHAELSEN OF COPENHAGEN.

THE Danish Section, though small, contained, in proportion, an exceptional number of artistic exhibits. In the matter of Orfévrerie this was particularly the case. Only a small number of firms were represented, but the standard of merit maintained was a very high one.

The exhibit by the house under consideration was one of the most striking examples of this, and the work chosen for illustration was perhaps the most important and interesting example of work in Orfévrerie in the Section.

The great Surtout de Table, designed by Professor Arnold Krog, modelled by MM. Hameleff and Brandstrup, and offered by the Danish nobility to their Majesties the King and Queen of Denmark on the occasion of their "Noces d'Or," was a work quite in keeping with the importance of the event. Our illustration gives a fair idea of the design of the work.

Candelabra and Sidepiece—Great Surtout de Table, designed by Professor Arnold Krog.

IVORIES EXHIBITED BY YOTSOUGHI.

THE Ivories exhibited in the Japanese Section were many and of an average of merit above the ordinary. There were, moreover, a few conspicuously fine works, and we have endeavoured to select some of the most interesting for our illustration.

The "Man of the Mountain," a piece carved from the solid tusk, was a remarkable work. The artist has here embodied the legend of the old man of the mountain who attracted to him armies of frogs. The "Goddess," shown on this same page, is perhaps more commonplace, but is carved with considerable ability. The "Man carrying a Child," by Meido Asahi, and exhibited by the same firm, Yotsoughi, is also a wonderful piece of realism. The tusk shown in our illustration opposite shows a great number of characteristic Japanese figures in high relief.

The "Hawk" is typically Japanese in treatment, and is carved with marvellous artistic skill.

On the whole, the exhibit by Yotsoughi maintains fully his reputation. We regret that space does not permit us to notice other examples of his work.

The "Parrot" shown on the opposite page was exhibited by the Society "Shippin Kumiai," whose work we illustrate more fully on pages 239 and 240.

Ivories exhibited by Yetsughi and the Society "Shippin Kumiai."

Bookbindings by Mdlle. Cathrine Hassager.

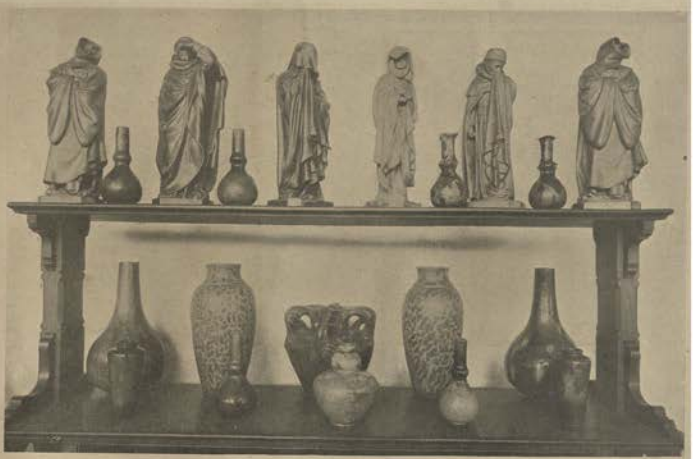
Screen by Mdlle. Cathrine Hassager.

LEATHER WORK BY MDLLE. CATHRINE HASSAGER, OF COPENHAGEN.

THE work of this talented lady occupied a somewhat obscure corner in the Danish Section. But that corner housed so many really good exhibits, that one would have been almost surprised to find an exception to the rule. In this case we had a really artistic display, and one which we have much pleasure in illustrating. The bookbindings shown above were taken almost at random from a collection of many such works.

The screen, with ravens perched in characteristic attitudes on the boughs of the trees, was a work showing a great appreciation of the habits of these curious birds, and a good feeling for adapting this appreciation to decorative purpose.

The Danish Section has already been spoken of in terms of praise in these pages, and it is really remarkable that there should have been such good work in so many departments in that Section. The work of Mdlle. Cathrine Hassager, though unobtrusive, helped materially to increase the effect from the point of view of art interest.



"The Monks of Dijon," and some new designs in Grès Cerame.

WORK IN GRÈS CERAME, BY GILARDONI FILS, A. BRAULT ET CIE.

"Lion" in Grès Cerame, by Barye.

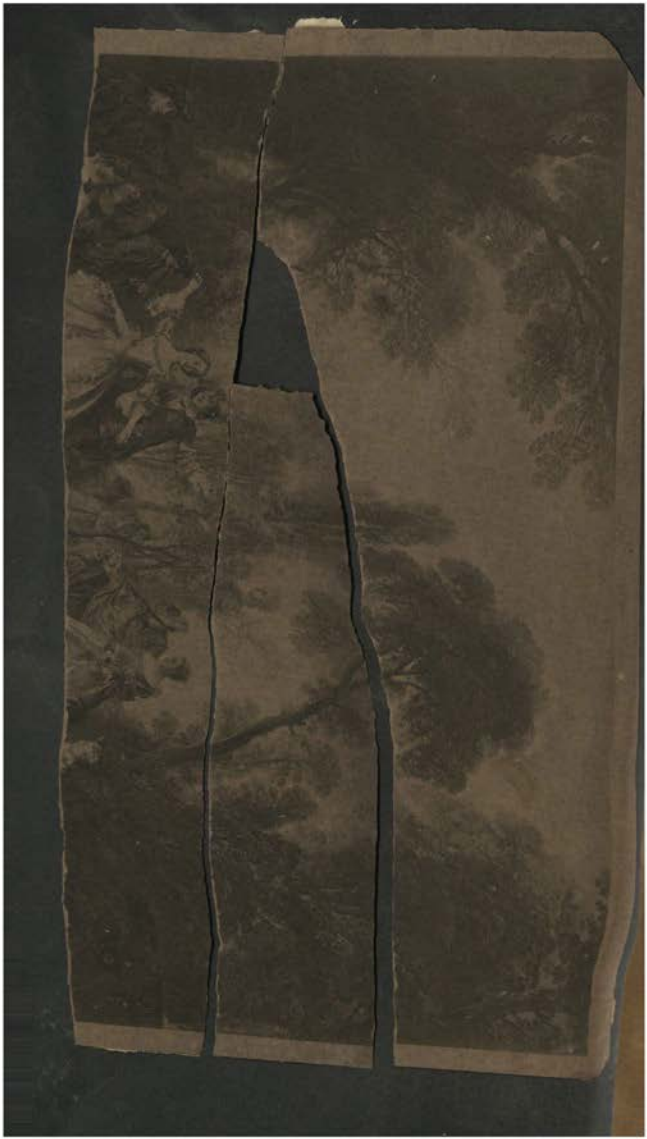
THE fine collection displayed by this firm occupied the end of the long gallery devoted to French Ceramics. It had none of the garish character of some of the neighbouring displays, and for that reason, if for no other, would have attracted the lover of good work. For it appeared to be almost invariably the case in the Exhibition, that the firms with most to say, said it in the quietest and most unassuming manner.

The works shown here were of a distinctly individual nature, and nothing finer of its kind than the little statuettes representing the "Monks of Dijon" was to be found in the Section.

There were also, of course, many larger works, and we select the fine "Lion" by Barye for our second illustration. The snarling beast, crushing, yet half afraid of the venomous serpent, is a splendid study in animal life, and the reproduction in grès cerame is worthy of the reputation of this firm.

JEWELLERY BY MM. COULAN ET CIE

THE illustrations which we give here, will convey to the reader a far better idea of the originality of design shown in the jewellery displayed by this firm, than any written description could possibly do. Varied in a degree quite unusual in displays of jewels and jewel-setting, the work of MM. Coulan needs no words to enable the reader to appreciate how much care and artistic taste has been lavished upon it. The design of all the jewellery was of an artistic character, but those examples shown here are among the best.



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L'Enseigne de Gersaint—I.
By Watteau.

By permission, Berlin Photo. Co., London.

L'Enseigne de Gersaint—II.
By Watteau.

THE IMPERIAL GERMAN PAVILION AT THE PARIS EXHIBITION.*

"J'ai aimé dès mon enfance les arts, les lettres, et les sciences, et lorsque je puis continuer à les propager je m'y porte avec toute l'ardeur dont je suis capable, parce que dans ce monde il n'y a pas de vrai bonheur sans eux."—Frederick the Great to Grimm, Feb. 26th, 1770.

THE history of the wonderful collections of French eighteenth-century art brought together by Frederick the Great is given in Dr. Paul Seidel's sumptuous work, "Französische Kunstwerke des XVIII. Jahrhunderts im Besitze Seiner Majestät des Deutschen Kaisers und Königs von Preussen;" and more succinctly in the admirable illustrated catalogue which the same writer prepared for the Paris Exhibition, with special reference to that division of the collections of His Imperial Majesty which was temporarily transferred to Paris, and there arranged in a suite of apartments on the first floor of the German Pavilion. Those who desire precise information as to the manner in which the great Frederick, first as Crown Prince and then on a larger scale as King, gathered together his unique collection of works by the painters of *Fêtes Galantes* of the Régence, and by other kindred French masters of much the same period, cannot do better than to consult these sound and carefully elaborated works.

Frederick the Great's love of French art in its more amiable and smiling phases is no isolated phenomenon, but must be taken in connection with his love and patronage of French literature and his close relations with Voltaire, d'Alembert, Maupertuis, d'Argens, and other distinguished men of letters. A stormy friendship was the first of these, as we all know, but one which left indelible traces on the King's literary style, and on his appreciation of men from the human standpoint, though in a much less degree on his estimate of art, the chief function of which, according to his view, was to import gaiety into life, to sparkle, to smile, to amuse, to adorn. Something must, no doubt, be attributed to the influence of the Frenchman Antoine Pesne, court-painter first to the Crown Prince, then to the King, and himself a contemporary of Watteau and his followers. Still, the taste for the refinements of French life and French art, for the brightness, the vivacious charm which made, amidst the sharp rocks of reality, an artificial paradise of fair women coy only to allure, of cavaliers gentle in their very enterprise, of fine raiment, of sparkling waters and trim, park-like landscapes—this taste, so imperfectly to be accounted for by any traditions of his race or circumstances of his education, must have been in a great measure innate. It was, on the surface, the contradiction, and yet, in another sense, the complement of a character, to analyse and to reconcile the strange contrasts of which is the hardest yet the most fascinating of problems.

For all his genius, the great King was no poet, and for him Watteau would incontestably be but the most brilliant and skilful of the painters of *Fêtes Galantes*, the most masterly of a band of first-rate *amuseurs* of the brush, whose chief function was to create exquisite pictorial furniture, the crown and completion of the deliciously frivolous decoration which begins with the Régence, to continue in full development and gradual metamorphosis until the Revolution is reached and the epoch is closed. For Frederick the art of Watteau is always the antithesis of that of Rembrandt. Thus he writes to a correspondent—I quote from Herr Seidel's catalogue—"Pendant mon absence peins-toi tout en beau, et sers-toi des touches de Watteau préférablement à celles de Rembrandt." And yet the melancholy of Watteau,

* The Illustrations for this article are taken by permission from the new and important publication of the Berlin Photographic Company (133, New Bond Street, London), entitled "Masterpieces of French Art in the Eighteenth Century."

though it lurks hidden beneath subjects of apparent frivolity, though it is not in the thing presented but in the enveloping atmosphere unconsciously made by the poet-painter himself, is not less real or less penetrating than the sombre passion of Rembrandt, who is openly the *Pensieroso*, nay the tragic poet of realism. But this it was left for us moderns to discover, just because we have as a constant element of life and thought, lurking amidst delight, something of misgiving and apprehension; and it is this very sense of the evanescence of youth and beauty and sweet commerce, which makes the chief exquisiteness and the most touching attribute of Watteau. To blame the Royal dilettante for what it was not in his century to divine is to be less than just.

For the moment we are only concerned with the paintings which were taken from the palaces in and round Potsdam to adorn for a few months the Imperial Pavilion on the banks of the Seine; and, as a necessary consequence, with a few of the chief treasures of the same class which were conspicuous by their absence. The sculpture included such things as the 'Charles XII., King of Sweden,' by Jaques-Philippe Bouchardon, the 'Neptune' by Lambert-Sigisbert Adam, the bust of Voltaire, from the chisel of the great Jean-Antoine Houdon—executed, like that of the Comédie Française, which it so closely resembles, in 1778—and, most curious of all, the 'Henry, Prince of Prussia, brother of Frederick the Great'—bearing the inscription, "Fondu, ciselé, par Thomire, d'après le modèle de M. Houdon, 1789." Yet such a selection could, for obvious reasons, give but an imperfect idea of the treasures of eighteenth-century art preserved at Potsdam. It included, moreover, nothing as interesting as the famous marble 'Mercure' of Pigalle, or the terra-cotta 'Gluck' of Houdon, both of them now in the Berlin Museum.

The furniture in the Pavilion, though it made an appropriate frame-work for the paintings and sculpture, and, as Frederick the Great's own mobilier had a unique historical interest, could not greatly please from any other point of view connoisseurs who knew the French furniture of Hertford House, of the Louvre, and the Garde-Meuble, or that which had been temporarily arranged for the delight of visitors in the Petit Palais.

But with the French pictures of the Régence it was wholly different, since the ensemble of canvases by Watteau, Lancret, and Pater, thus temporarily returned to France, though it was only a part of the Royal possessions, could hardly be paralleled in the Louvre itself. I say this well remembering that the great national gallery of France contains those two famous masterpieces, 'L'Embarquement pour Cythère' and 'Gilles'—to say nothing of 'La Finette,' 'L'Indifférent,' 'Jupiter et Antiope,' 'L'Assemblée dans un Parc,' and other fine and famous things. To find a group of French pictures of the same type and period comparable to those sent by the Emperor of Germany to Paris one must go to the Wallace Collection at Hertford House, which can show nine Watteaus, fourteen Paters, eleven Lancrets, and—what Potsdam cannot provide from its wealth of French pictures—an altogether incomparable series of Bouchers, and a number of Fragonards of the first order. Boucher would appear to have been no especial favourite with the King, seeing that his collections include but the one pretty and characteristic example 'Venus, Mercury, and Cupid.' *En revanche*, while Hertford House has, strange to say, no Chardins, the Potsdam palaces contain four, out of which three, 'Le Jeune Dessinateur,' 'La Pourvoyeuse,' and 'La Ratisseuse de navets,' were sent to Paris.

These are all of them—especially the two last—excellent examples of the great master, who was and remained a naive, tender bourgeois, moved by the human side of the most everyday things of life, animate and inanimate—but at the same time a painter capable, such is the splendid directness and the touching simplicity of his art, of communicating this indefinable emotion, enhanced by artistic expression, to others. The finest Chardin of the Royal collection, the 'Dame cachetant une Lettre,' re-discovered some years ago in the old Schloss at Potsdam, and now in the Neues Palais there, did not go to Paris, but is fortunately to be found among the superb reproductions of French pictures in the palaces of the German Emperor which are now brought forward. It is here, as in some of finest "still-life" pieces—for which we must look in the Louvre, the private collections of Paris, and the Grand-Ducal Gallery at Carlsruhe—that we see Chardin in a sense the artistic descendant of one of the greatest of Dutch masters, and one whom in all probability he never saw—Vermeer of Delft. We may note in him the same richness and massive force of brush, the same gift for going straight to the root of things and disentangling them from unnecessary surroundings; a measure, too, of the same subtlety combined with vigour of colour and execution. Not, however, as it is hardly necessary to point out, the marvellous power of representing contrasts and gradations of light which, above all, distinguishes Vermeer. But Chardin has somehow got in here out of his proper place, and we must, turning again to the *Peintres Galants*, retrace our footsteps a little.

Four exquisite works by Watteau stood for the master, and represented the Royal collection, in Paris. These were 'Les Bergers,' 'L'Amour à la Campagne' (otherwise 'L'Amour Paisible'), 'Iris c'est de bonne heure avoir l'air à la danse,' and 'La Leçon d'Amour.' This is, after all, only a fraction of the precious series shared between the palaces of Potsdam, the Royal Schloss of Berlin, and the State Museum which faces it. In the latter we have those two admirable pendants, 'L'Amour au Théâtre Français,' and 'L'Amour au Théâtre Italien,' the large unfinished 'L'Assemblée dans un parc,' with its central group, borrowed from the painter's own 'La Gamme d'Amour,' and the charming picnic scene, 'La Collation.' In one of the Emperor's private apartments in the Schloss of Berlin hang alone in their glory three of Watteau's masterpieces—the definitive 'Embarquement pour Cythère,' and the two sections of 'L'Enseigne de Gersaint.' Some consolation to amateurs and students who, having failed to find their way into the imperial sanctum at Berlin, hoped, but hoped vainly, to see the three famous pictures in Paris, should be afforded by the reproductions which the Berlin Photographic Company has produced.

It will no doubt be remembered that the 'Embarquement pour Cythère' of the Louvre was the work on the presentation of which Watteau was definitively "received" by the Académie Royale on the 28th August, 1717. This famous picture, in many respects the painter's finest inspiration, was nevertheless an improvisation carried out swiftly, and apparently without the usual elaborate preparation in the way of figure studies, to meet the pressing exigencies of the Academicians, by whom he had been "agréé," that is to say, provisionally accepted, as far back as 1712. It was the poet's vision of the elegant frivolities and artificial love-making of his time, lifted a little from the common earth into a rainbow-hued atmosphere of his own, still warm, all the same, from the contact with humanity. It bore the

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L'Amour Paisible.
By Watteau.

same relation to the real fêtes and interludes of that period of splendid yet prosaic vice that the sports and the amorous conversations of the Elysian Fields, among fair shapes languid and unconvinced even in the enjoyment of their chosen delights, might bear to the reality of similar earthly joys.

Since the sixteenth century was young, and Giorgione, with his emulator, the young Titian, painted those moments of golden peace when there was pause, yet not cessation, in life and love, and sweet music bound souls together, for one fleeting moment, in delight more exquisite than fruition itself, there had been in art nothing precisely of this kind. When Watteau came to paint the definitive 'Embarquement' now in the Berlin Schloss, he proceeded to further furnish—to *étoffer*—the composition; filling up gaps, turning the marble term of the love-goddess into an animated group showing Venus playfully battling with amorini, substituting Cupid himself, in the nudity proper to the gods, for the dear little half-clothed pilgrim Love, who, on one side, slily eggs on a hesitating fair, while on the other she is plied with honeyed words by a human lover. The shadowy snow-mountains vanish, the golden pleasure barge is enlarged, and the flight of chubby little amorini—no "young-eyed cherubim," but very substantial flesh and blood—becomes a swarm.

The composition is, certainly, as a whole, strengthened and improved. Yet somehow the glamour has vanished. Something is attributable to the fact that the Berlin picture has been in the past years submitted to a too drastic process of cleaning, and that it now looks, if my memory serves me, rather garish and out of harmony. Yet this is not the only reason for the disillusion which the admirer of the master feels face to face with it. With the finer, or rather the more conventional, ponderation of the composition, a certain element of artificiality—the artificiality of the schools—has been introduced. For those who truly cherish Watteau the 'Embarquement pour Cythère' will always be the example of the Louvre, and not the more elaborate version of Berlin.

The famous 'Enseigne de Gersaint' was cut into two equal halves at some moment in the picture's history which has not yet been determined, but is otherwise in fine condition. It was painted by Watteau in 1721 as a sign-board for his friend, the picture-dealer Gersaint, with whom he had taken refuge on his return from the excursion to England which had proved so disastrous to his health. Here again was an improvisation, done, as Gersaint himself tells us, "pour se dégourdir les doigts," but which had an immediate success, not less with brother-artists than with the public. The execution is unsurpassed for freshness, breadth and ease, the tone of a light silvery harmony made up of delicate, reticent tints, yet victoriously self-assertive. This is the tone of the two Dresden Watteaus, of the 'Leçon d'Amour,' presently to be mentioned, and of many Paters, rather than that richer, gayer, and more vibrant harmony with which well-known works in the Louvre, at Hertford House, and in the Prussian palaces have familiarised us. Leaving out of the question, for the moment, the altogether incomparable series of drawings from the living model, the early quasi-Flemish pictures such as 'La vraie Gaieté' (in the collection of Sir Charles Tennant), and the toilet-scenes, a notable example of which is 'La Toilette,' at Hertford House, this is the only time that Watteau touched the common everyday earth in art, and treated a subject of pure realism so literally, that the 'Enseigne' can hardly even be classed as *genre*. And yet the painter's unconquerable grace, his power to render the significance as well as the elegance of natural movement, give a charm, almost a poetic glamour, to a scene which he has primarily intended to be one not of interpretation, but of simple representation. The 'Enseigne' is further a most precious document as regards the costumes and the air of the Régence at the moment when emerging, alert and untrammelled, from the atmosphere of solemn *ennui* which marked the last years of Louis Quatorze, it retained in wigs and coats something of the outward aspect of the Grand Siècle, while marking in briskness and buoyancy of movement, as in a certain *joie de vivre*, the transition to a period of less stately and formal grace.

The four Watteaus which were actually in the Royal Pavilion illustrated in its finest phases the art and the personality of the master. It would, indeed, be difficult to point to any group of his works in which that peculiar wistful charm of his, that tender grace, beautifying and transforming the frivolities of amorous dalliance, is more evident.

In 'Les Bergers' Watteau has not yet reached the climax of his art, but the bud is about to burst into the blossom. The colour-chord is tawnier than that of pictures in the light, silvery key, yet not so deep or so rich in its general effect as some that could be pointed to in the life-work of the master. Only Terborch besides has devised such harmonies as the fair hair set off by brown and olive tints, while the blue and amber with amaranth is Watteau's very own invention. A wonderful piece of realism, not wholly harmonising with the charming, mannered grace of the rest, is the old cornemuse player blowing away under the trees for the fair couple of dancers, who tread together a stately measure.

'L'Amour Paisible,' or 'L'Amour à la Campagne,' is one of the most beautiful Watteaus in existence, and one of the most typical of his mood of unconscious melancholy, latent even in joy the most exquisite because the least tainted by hurry or excess. The sinuous interlacement of the three distinct groups makes a design and a rhythm as happy as they are unconventional. The colours in the personages and their costumes are, concentrated and accentuated, the colours of the heavens and the enframing landscape. The combination of man with nature is the happiest imaginable. Here Watteau—a Giorgione of the eighteenth century—measures himself with the Venetians of the golden time—no base imitator, and yet one taught by their example to see the beauty and pathos of the world, the poignancy of short-lived delight—of life, light, and colour, which darkness awaits—much as they did. How strangely well do Keats's immortal lines in the "Ode on a Grecian Urn" fit the scene, since, like the picture, they recall that only in art can beauty and love, as we conceive of them here, be immortal:—

> "Fair youth, beneath the trees, thou canst not leave
> Thy song, nor ever can those trees be bare;
> Bold lover, never, never canst thou kiss,
> Though winning near the goal—yet do not grieve;
> She cannot fade, though thou hast not thy bliss,
> For ever wilt thou love, and she be fair!"

In 'Iris c'est de bonne heure avoir l'air à la danse,' it is the figure of Iris herself, the delightful child-woman, in her wondrously painted robe of brocade, who chiefly interests us. The pretty, naïve group of children, of whom one pipes for the young dancer, is slightly empty in handling, and recalls in this respect the subordinate figures which form a background to the great 'Gilles' of the Louvre. The larger scale for figures did not, indeed, always bring out the best powers of the

By permission, Berlin Photo. Co., London. *La Leçon d'Amour. By Watteau.*

Valenciennes master, though Gilles himself—the incomparable white Gilles—is an instance to the contrary. It is rare that the pathos of Watteau is allowed to come to the surface as here. There is irresistible appeal in the wistful glance of this young creature, too tender as yet for the full joys which are youth's right, yet so eager to take this first step in the dance—and in life. 'La Leçon d'Amour' has, unfortunately, suffered much from the ravages of time and careless usage. Still, there is enough left that is exquisite to give the rarest delight to the amateur. Here we have a Watteau in the light delicate key, evenly sustained, with no clarion notes of colour, with no hues of a richer depth to disturb the carefully-maintained balance. The component colours of the scheme are mainly pale blue and pale yellow, darker yellow and green, the costume of the guitar player, showing amaranth and delicate muted tints. This is the typical *Conversation Galante*, with the looker-on, "lorgneur," or guitar-thrumming musician, as the case may be, whom some have sought to identify with Watteau himself, the spectator, detached and slightly ironical, of love and life, in which he had no direct part. We meet with him in one shape or another throughout the master's *œuvre*. Sometimes, as in 'Les Champs Elysées' and the larger 'Amusements Champêtres,' both of them at Hertford House, the odd man is a smart cavalier, the impassive yet attentive watcher of gaiety in others; sometimes, as in the *Conversation Galante* of the Dresden Gallery (No. 781) the attitude is frankly disdainful, and even a little *inconvenant*. Again, he appears, as here in the 'Leçon d'Amour'—and yet again in those two quite distinct versions of the same motive, the 'Charmes de la Vie' of the Wallace Collection, and 'Le Concert,' here reproduced among the Potsdam pictures—as the musician ministering, with an air of detachment and abstraction, to the joys of others. Most ironical, and, indeed, a real *importun*, is 'Le Lorgneur,' in the exquisite picture of that name (Baron Alphonse de Rothschild ?).

From Watteau to Pater, from the genius of the master to the bright shallow cleverness of the pupil, what a descent! And how are we seriously to attempt a parallel between the two, or to regard the one as anything but a faint, if still pleasing echo of the other? As well might we compare the idylls of Theocritus to the *bergeries* of Florian! Jean-Baptiste Pater had been dismissed by Watteau, after a short apprenticeship, partly from motives of professional jealousy, partly, no doubt, because his impatient spirit could not support the irksomeness of a routine of teaching. When, in the year 1721, he was dying at Nogent, he owned to Gersaint, with the frankness of one who has no longer anything to conceal, that he had feared Pater—thus showing a distrust and an under-estimate of himself for which, looking back, it is difficult to account. Humbly and sincerely repenting, he caused Gersaint to send for Pater to Nogent. Watteau then made him work in his presence, and gave up to him the remaining days of his life. But the pupil could only take advantage for a single month of this favourable opportunity. Death too promptly carried off his master. The pupil confessed afterwards to Gersaint that all he knew he owed to the teachings confined to this all too short space of time.

Pater is in art a mere bubble; but a very pretty iridescent bubble all the same. With no real artistic personality of his own, he could give to his subjects neither the shadowy dreamland life of Watteau nor the atmosphere of comedy and joyous intrigue which is the true individuality of Lancret. But blow upon the pretty bubble, and it disappears: Pater and his puppets vanish. Have they, indeed, ever had any separate existence? Not even sawdust, but merely air is what they are filled with. And yet such is his facility, such is the sureness and taste with which he masses and groups his grace

By permission, Berlin Photo. Co., London. *Conversation Galante. By De Trey.*

ful dolls, male and female, such the freshness of this flesh-tints, such the silvery sparkle of his colour, that he takes his place—and will continue to maintain it—by the side of men of a talent infinitely more genuine, of an originality incomparably greater than his. Pater's favourite motives and figures are those of his master, dished up, and dished up again, with many a clever variation and development, yet without a spark of true invention. Is there not a side-look, too, in the later phases, at the sprightly fantasies of Lancret? Mariette's criticism that Pater could not put two figures together is singularly unfounded, so far as mere design and arrangement goes, though true, if we look to the dramatic life of the personages. Indeed, he often shows considerable skill in the manipulation of his futile little figures. Closely as he copied and adapted Watteau, he did not borrow from him as openly and as absolutely without variation as Watteau often did from himself. His *polissonneries* greatly exceed the very tempered audacities of his master, coming in cold licence much nearer to the true effrontery of the Régence. And yet, so colourless from the dramatic standpoint is the rendering, that we are neither moved nor scandalised—not even greatly amused. Pater's great triumph is this same sparkling silvery manner, with its lilacs, its pale yellows and blues, its washed-out crimsons and pinks, its subdued grey-green and buff landscapes, bringing the whole into a harmony perfect of its kind. In this key—based, no doubt, on Watteaus of the type of the two *Fêtes Galantes* at Dresden—are many of the bathing scenes in which Pater delights; the one among the three such pieces at Potsdam; the fine example in the National Gallery of Scotland, and the repetition with very slight variation in the museum of Angers; 'Le Bain Froid' and 'Le Bain Chaud,' of the Arenberg Collection at Brussels, which—documents or no documents—hardly any serious student of French art in this particular phase would now take to be the work of Watteau, to whom they are still nominally ascribed. Then we have the 'Bathing Party in a Park,' of Hertford House; the little jewel of delicate colour and pardonable *espièglerie* in the Lacaze Collection at the Louvre; and yet other pieces that might be cited. Occasionally, a bolder note in colour is successfully struck, and a peculiarly vivid scarlet, bright azure, and other hues, only less self-assertive, are introduced. Paters of this type and aspect will be found in the Louvre, the collection of the Marquise de Lavallette, and the Wallace Collection. It is, as pictorial decoration, merely delighting and soothing the eye, but making absolutely no attempt to appeal to the higher æsthetic faculties, or to pierce an inch below the surface, that Pater's still-popular art must be judged. As such it must be pronounced successful; but only from this standpoint can it be said to have any existence. The thirty-seven Paters belonging to the Crown of Prussia, constitute by far the most important ensemble of his works now in existence. The Wallace Collection comes next, but *longo intervallo*, with fourteen pictures, some delightfully fresh and delicate in colour, others not of the first order. Buckingham Palace holds in its picture gallery an important series of canvases from Pater's brush. The Louvre, notwithstanding the very desirable additions made by the Lacaze Collection, lags far behind. Important and typical examples of the painter are to be found at Waddesdon, in the collection of Miss Alice de Rothschild, and at Halton, in that of Mr. Alfred de Rothschild.

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La Danse à la Campagne.
By Lancret.

Twenty out of the thirty-seven Paters above cited were in the Imperial German Pavilion, and among them not a few of his best things. His most important performance as regards dimensions and complexity of composition, is certainly the 'Fête en plein air,' though not all Pater's charm—such as it is—may be found with it. There comes very near to this, both in subject, dimensions and treatment, another 'Rural Festival' of different design, in the collection of Mr. Alfred de Rothschild. To be classed in the same category is another Pater which was also in the Imperial Pavilion—the vivacious 'Danse en plein air.' 'Les Baigneuses,' a very important example of its class, and one fairly harmless in its *polissonnerie*, is easily recognisable by its central motive, the one which is repeated with marked variations of pose, but unswerving persistency of intention, in so many pictures belonging to this group. It is the pendant to his 'Danse en plein air' just mentioned. The awkwardly named 'Réunion devant le mur d'un parc' is one of the most elegant of Pater's *Conversations Galantes*. We must make up our minds once for all to a dominating element of the vapid, the *fade*, in this and similar pieces. Only by so doing can we enjoy what is really attractive in them, provided they be regarded as what I have called them already—charming types of pictorial furniture of the higher order. To the typical Pater, much better than to the Watteau, applies Verlaine's charming description of the *Fête Galante* as it has been immortalised by this group of painters:—

"Les donneurs de sérénades,
Et les belles écouteuses,
Échangent des propos fades
Sous les ramures chanteuses."

Everywhere, indeed, is this "belle écouteuse" a central figure, self-possessed and impassive in her sheen of pale delicate satin, yet by no means inclined to seriously repel even the more audacious forms of attention proffered by the gallant. We meet with her in this 'Réunion' just cited, as in the pretty 'Colin Maillard,' with its adaptation, in a weaker form, of one of the chief motives in 'L'Embarquement pour Cythère.' She appears again in an attitude wholly unsuggestive of unkind coldness in 'La Danse,' which has obviously had as its prototype such Watteaus as 'Le Plaisir Pastoral' at Chantilly, and 'Les Bergers' at Potsdam. In the large 'Fête en plein air' and similar pieces she is queen of the festival—a centre of attraction, but not an active participant in the revels. In the fourteen paintings illustrating the 'Roman Comique' of Scarron, which, in the German Pavilion, occupied by themselves a small and not very well lighted cabinet, the defects rather than the graces of Pater are evident. He shows himself here incapable of telling a comprehensive story in paint, or of putting any of the real intensity of life into his improbable personages and groups. The little canvases making up the series are prettily touched, and sufficiently spontaneous in execution. Yet in the very nature of things it is not possible that they should rival those Paters which are merely decorative; while, as a pictorial embodiment of Scarron's coarse jovial humour, they are too pointless, too much wanting in true dramatic life and humour.

With Lancret we are on wholly different ground. Here, at any rate, is a genuine personality in art, though no poet-painter, of the type of the dreamer Watteau, apt to transform with his magic touch the cold artificialities of the court, the town, and the theatre into something "rich and strange" that is peculiarly and indefinably his own. When he has emancipated himself from the trammels of Watteau (whom he can imitate in the lettering, not in the spirit) he stands out completely individual, curiously characteristic of the Régence and the earlier Louis-Quinze periods. His comedy scenes are genuine *marivaudages*, as sprightly, as full of movement, and as cold as the comedies of his eminent contemporary; but with more in them, as a rule, of the alert soubrette and the impudent serving-man, disguised as master and mistress, than of the marquise and the chevalier. His modish idylls are not acted out in any dreamland, the luminous shadow rather than the reality of palatial splendour or rural enchantment. They take place in the charming thickets and summer houses, in the ornate pavilions and parks of the French aristocracy; and the actors in them, if they are as impersonal as the curious creatures of the Italian Comedy—which he, like Watteau, so often presents—have yet a vigour and vitality, a biting charm of their own—a quicksilver comedy character, at any rate, if not a true human individuality. Well matched with the lithe, sinewy grace of the gallants, the pseudo-shepherds, the enterprising valets, is the smiling audacity of the *élégantes*, the actresses and dancers, the pseudo-shepherdesses, the soubrettes, so ready to indulge in the give-and-take of amorous conversation, yet, unlike the 'belles écouteuses' of Pater, so well able to take care of themselves in the battle of gallantry.

Lancret's colour, when he has definitively emerged from the imitative stage, cannot on the whole be said to equal that of either Watteau or Pater. He does not command the rich vibrant colour-chords, the myriad subtleties of Watteau, or give, as he does, the light from within, glowing through like the gleam from the heart of the jewel. He has in his more decorative style a bright, even tone in a high light key; his harmony is comprised of carefully balanced tints agreeable enough in themselves, and yet the slight sparkling touch of Pater, and his brilliant tone, his transparency are often missed. For all that, Lancret had the gift, and used it on occasion. To satisfy oneself on this point, one need only turn to the 'Mademoiselle Camargo dancing' ('La Camargo essaye un nouveau pas') of the Wallace Collection, than which anything more exquisite in its bright harmony of grey-green and silver it is difficult to imagine. Still lovelier than this is the little canvas, 'Girls Bathing,' in the same collection, in which the colouring is of enchanting delicacy, though there are no colours save that of dense foliage and those all-pervading tints of the white and the grey pearl. Exceptionally fine examples of the painter's art, on a much larger scale, are 'La Tasse de Thé' in the collection of Lord Wantage, and the important 'Fête in the Park' of the Dresden Gallery, the largest of the artist's easel pictures. Still, Lancret is nowhere else anything like as finely represented as he is in the collections of the Palaces in and near Potsdam; and the "pick of the basket" of these was sent to the Imperial Pavilion, there to convey to untravelled Parisians a far higher idea of their painter than they had ever had before. The Louvre is, indeed, singularly deficient in fine Lancrets, and those who should study him there alone, would obtain but a poor notion of his talents. I must express my decided dissent from the opinion of Dr. Seidel, endorsed by M. Lafenestre in the *Gazette des Beaux-Arts*, that we have in two of the famous Lancrets, 'Le Moulinet' and the 'Société dans un Pavillon,' works belonging to the début of the painter. Ballot de Sovot, in his "Eloge de Lancret," published presumably shortly after the artist's death, in 1743, certainly wrote as follows:—"Il y a vingt-quatre ans

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(*i.e.*, about 1719) qu'il débuta par deux tableaux: un Bal et une Danse dans un boccage (*sic*), deux tableaux qui ont été à M. de Julienne et ensuite à M. le Prince de Carignan; et je me souviens qu'ayant été exposés à la Place Dauphine, un jour de la Feste-Dieu, ils lui attirrent de grands éloges. C'est aussi, selon moy, ce qu'il a fait de mieux, et il me semble que depuis il n'a plus fait que décliner." In 1718-1719, when Lancret made his first hit with the pictures shown in the exhibition of the Place Dauphine, he was imitating Watteau, and with such closeness and success that by friends of both the work of the imitator was mistaken for that of the originator, and a life-long estrangement between the two friends thus ensued. But 'Le Moulinet' and its pendant are surely not the work of a débutant imitating another, however skilfully! They are Lancret *tout pur* in his full maturity, with his own clear daylight illumination, his own colouring, light, vivid, decorative, and a little hard.

The earliest Lancrets in point of style are those two which, in the Wallace Collection, I have been able to restore to him, taking the one from Watteau, the other from Pater. The 'Fête in a Wood' (No. 448) is in the types, in the crowd of little figures and the landscape, a more deliberate *pastiche* of Watteau than anything else extant from the hand of Lancret. It might easily, at first sight, be taken for a painting, but not for a Pater. A more searching study of the types and attitudes by that master, the peculiarities of physiognomy and movement unmistakably, however, reveals Lancret, still in a tentative and imitative stage. This is just the sort of thing that might well have excited the resentment of the nervous, irritable master who had earlier in the day chased Pater from his studio. The charming 'Conversation Galante' (No. 422), which both in the Bethnal Green Exhibition of Sir Richard Wallace's treasures and afterwards at Hertford House has been attributed to Watteau, was one of Lancret's *morceaux de réception* on his admission, in 1719, to the full rights of the Académie Royale; it was afterwards admirably engraved by Le Bas for *his morceau de réception* on a similar occasion. Here the colour-chord is in its depth and richness still based on that of Watteau, while in the conception *his* ideal is aimed at. And yet the *insouciance* and the lack of artistic emotion of the younger painter make themselves indefinably felt under this crust of imitation; while his peculiar faults and mannerisms of draughtsmanship are easily to be detected. Here, then, we have Lancret's earlier and less personal style; and it is in strong contrast with that shown in 'Le Moulinet' and its pendant. The works have, in my opinion, been too hastily accepted as the pictures with which the painter made a first appearance and won his reputation.

As a group the Lancrets sent from Potsdam to the German Pavilion are wholly unrivalled. Since they have been seen in Paris, in the broad light of day, and at close quarters, the reputation of the alert and eminently French painter, who in Paris must, save in private and not easily accessible collections, be taken more or less on trust, has been enormously enhanced. It is unnecessary, and it would indeed be exceedingly hazardous, to attempt on the present occasion a strict classification in chronological order of these pictures. All of them showed him in different phases of maturity and relative independence. To 'Le Moulinet' and 'La Société dans un Pavillon,' passing reference has already been made. 'Le Déjeuner en forêt' closely resembles in subject, though not in composition, Carle Van Loo's famous 'Une Halte de Chasse,' painted in 1737, and now in the Louvre. To tell the truth, there

is a certain want in Lancret's hunting scene, of that quality of supreme elegance which marks the Van Loo. The personages of the former rarely have the *grand air*; and that happens to be precisely the quality which we want here, the scene being one of measured and leisurely enjoyment, not of boisterous jollity, as in Lancret's well-known 'Déjeuner de Jambon' at Chantilly. 'The Showman'—by what name the picture went in Lancret's time I have been unable at present to ascertain—has all the jollity of the last-named performance, but not that subtle differentiation of character which the Dutchman Karel du Jardin put into his similar 'Marchand d'Orviétan' now in the Louvre. Lancret, in this scene of farcical genre, comes nearer to an unadorned realism than he generally cares to approach. In 'Les Amours du Bocage' —so brilliantly engraved in 1736 by Nicolas de Larmessin —Lancret is all himself. Truly the piece appears but an elegant futility if we compare its superficial charm with the *intimité* and tenderness of the 'Dénicheur de Moineaux,' by Watteau, in the National Gallery of Scotland; still, it is fresh and vivacious enough, and wholly characteristic of its author. It is curious and instructive to note that, exactly as Watteau reproduced in a decorative panel, copied with the etching-needle by Boucher for one of the volumes of Julienne's great 'Recueil,' the central group of the 'Dénicheur de Moineaux,' so did Lancret repeat two of the chief personages of 'Les Amours du Bocage' in a *dessus de porte* painted for the mansion of M. de Boullongne in the Place Vendôme. In the 'Jeu de Colin Maillard' (signed Lancret, *f.*), the 'Danse à la Campagne' (signed and dated 1732), and the 'Danse devant la Fontaine de Pégase,' we have the very essence of Lancret's charm of sprightly grace with a certain sting in it. We note the elasticity and harmony of the general movement; the unflagging vivacity of spirit, so different from the dreamy, reposeful charm and the deliberation of Watteau in similar subjects. Nothing could be more delightful than the onward sweep, the *frou-frou* of the gaily-dressed couples in 'La Danse à la Campagne,' or the statelier but still vivacious grace which marks the movement of the personages in the 'Danse devant la Fontaine de Pégase.' With these canvases, though it has suffered somewhat, and has lost its freshness, is to be classed the attractive composition, 'Mlle. Camargo avec son Danseur,' showing the famous ballerina as she performs a *pas de deux* with her male partner in the midst of a *Fête Galante*, in which pause is made in order to gaze and admire. This has no longer the silvery harmony which gives such distinction to the picture, 'Mlle. Camargo essaye un nouveau pas,' acquired at the Vente Pereire for the late Sir Richard Wallace, and now in the Wallace Collection. In the latter, to the undimmed charm of which reference has already been made, the star of the ballet, whom Voltaire immortalised, together with her exquisite rival Mlle. Sallé, in couplets so familiar that it is unnecessary to quote them, is practising *alone*, and to a much more limited public. Of this last picture there is an original repetition in the Imperial Gallery of the Hermitage, in which the costume of the Camargo, though still of the same cut, and similarly adorned with garlands of roses, is buff and pink, instead of white and blue, as in the above cited examples at Potsdam and in the Wallace Collection. Yet another original of this type, with some little variation in the design and grouping of the subordinate figures, is in the museum of Nantes. One more word, ere we leave Lancret. His compositions, whether we like or dislike them, are, once seen, as difficult to forget as those of Pater, even the best of them, are difficult to remember.

Jean-François de Troy was a painter of *Fêtes Galantes* by the force of circumstances rather than by natural inclination. His art, like that of his rival Le Moine, still in its more considerable manifestations savours strongly of the *Grand Siècle*, retaining, even where it frees itself from trammels, something of dignity, and something, too, of coldness. Finding, however, that popular favour was diverted to Lancret, and the subjects of the closet and the boudoir, De Troy forced himself to go with the stream, and, considering his training and antecedents, succeeded wonderfully well.

The 'Conversation Galante' of the Sans Souci Palace, here reproduced, is by far the most remarkable of De Troy's performances in the class to which it belongs. Still more than a shade cold, and meticulous even to excess in the finish and precision of the execution, it is nevertheless a piece of singular charm and brilliancy; not a painted poem, like many a Watteau, nor a fantasy between comedy and reality, like many a Lancret, but a gracious and effective transcription of court life, with its artificial grace and its splendid surroundings. Other De Troys coming within the same category are, 'La Surprise,' in the Jones Collection at South Kensington, 'Une Toilette de Bal,' and 'Un Déshabillé de Bal,' which last-named pendants were exhibited at the famous Salon of 1737, together with two other pieces by De Troy, 'Un Déjeuner de Chasse' and 'La Mort d'un Cerf,' both of them now in the Wallace Collection.

There remains to be mentioned the painter-in-ordinary of Frederick the Great and the Prussian Court, Antoine Pesne. Although he was "received" by the Académie Royale in 1720, three years after Watteau, and one year after Lancret, he belonged, by his training, to the elder school, and when he developed, as he did during his long and fruitful practice in court circles—not only at Berlin and Potsdam, but also in Saxony—it was hardly to keep pace with the onward march of French art at its centre, but to create a half-French, half-German, indeed a somewhat provincial art of his own. Pesne's celebrity is due to the fact that for a period of nearly forty years he depicted the most exalted and the most remarkable personages belonging to the German courts, or connected with the German high society, rather than to any marked artistic pre-eminence among the portrait-painters of the eighteenth century. We cannot compare him on equal terms to either Rigaud and Largillière on the one hand, or to those more entirely Louis-Quinze painters, Nattier, Tocqué, and Carle Van Loo—to say nothing of the great pastelliste Maurice-Quentin de la Tour—on the other. 'The Dancer Marianne Cauchois,' sent to Paris with the other Potsdam pictures, is but a clumsy imitation of the 'Camargo' of Lancret. A good solid piece of painting, on the other hand, and, as an historical record, of unsurpassable interest in other ways, is the half-length 'Portrait of Frederick the Great,' painted by Pesne at Rheinsberg in 1739, one year before the Crown Prince's accession to the throne. Firm and confident as is already the bearing, we more readily associate this fresh smiling face, as yet unmarred by time or the experiences of life, with the royal dilettante now emancipated from paternal control—with the amateur philosopher who loved to make of the supper parties at Rheinsberg, not only feasts in the ordinary sense, but intellectual symposia of the Platonic type—than we do with the mighty organizer and leader, the man of war who is later on to stand in the front rank among the greatest captains of all time.

CLAUDE PHILLIPS.

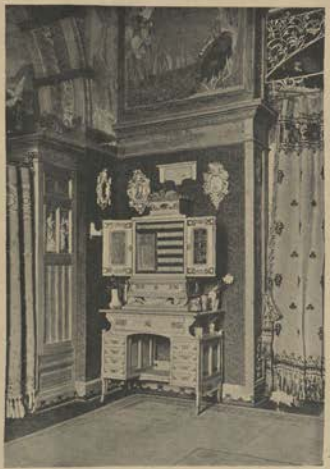
ROYAL ASIATIC LIBRARY OF THE BOMBAY BRANCH OF THE

LOUIS XIV. ARMOIRE, BY M. SCHMIT, OF PARIS.

THE "INTÉRIEUR TCHEQUE," BY THE CHAMBER OF COMMERCE AND INDUSTRY OF PRAGUE.

THIS exhibit embraced in one room a collection of representative works of artistic industry brought together by the Chamber of Commerce and Industry at Prague. The general design was due to the skill of the architect, M. Fanta, who was selected for his special knowledge of the requirements of the case. He was ably assisted in the work of arrangement and installation by his colleague, M. le Prof. Jean Koula.

The principal paintings displayed in the collection were from the brushes of MM. Ferdin Engelmüller,



N. Alès, V. Priesler, K. Spillar, and K. L. Klusácek. The sculptures were by MM. Prof. Sucharda, V. Masek, L. Saloun, and others.

There was a fine piece of wrought ironwork from the studio of Charles Sakar.

The embroideries executed at Prague by the "Académie Chrétienne" for the manufacture of Church ornament, were noteworthy. The Portières embroidered in silk and gold by Mdlle. Karlicková, and the silk embroidery by Mme. Gajdikova, were particularly interesting.

Space forbids our entering further into details with regard to this fine interior.

The whole exhibit was worthy of careful attention, and our illustrations will speak for themselves as to the skill with which it was arranged. The "Intérieur Tchèque" was one of the most representative collections of artistic industry in the Austrian Section.

To say this is to give the exhibit high praise, for the various schools of Austrian Artistic Industry were well represented in the Section. Each vied with the other to produce first-class work, and to arrange it intelligently and effectively. The Chamber of Commerce and Industry of Prague was among the most successful in its efforts.

Salon by the "Grands Magasins du Louvre."

THE "GRANDS MAGASINS DU LOUVRE."

THIS world-renowned house showed a series of rooms covering a large amount of space close to the Railway Terminus of the Esplanade des Invalides. They included a dining room, salon, and bedroom. The first mentioned has already been alluded to in our special article on the Furniture of the Exhibition (page 129).

The two last named we are now able to illustrate. The salon was particularly attractive in style, and an added air of realism was given by the device of painting outside the windows a scene representing a part of Old Paris. The bedroom, by the same firm, was characterised by the richness of its decoration.

In every respect the exhibit was worthy of the unique reputation enjoyed by the "Grands Magasins du Louvre."

The British visitors to the Exhibition expected to find a fine display by a house of such world-wide fame, and they were not disappointed. It is doubtful whether such effects could have been produced by any other nation than those shown by the great Paris house. Light and dainty in style, they exemplified all those qualities which we are wont to associate with the name of such a firm as that under present consideration.

Chambre à Coucher, by the "Grands Magasins du Louvre."

IRONWORK BY FERDINAND PAUL KRUGER, OF BERLIN.

THE fine work in this department of artistic manufacture was a characteristic feature of the German Sections. There were many firms exhibiting, but we venture to think that few of them was so "strong," in the artist's sense of the word, as the work we have now the pleasure to notice.

The great screen, enclosing the exhibit of machinery in the Champ de Mars, was of an entirely original nature. The decoration had for its motive an arrangement of the plants and animals peculiar to the element of water, but in the selection of animal forms the designer did not confine himself to those found in nature. The forms of strange monsters were interspersed amongst those of frogs and serpents. The whole design, however, was of a highly fascinating description. The unconventional character of it all gave it an added charm to eyes tired of contemplating the repetitions of old forms, unfortunately only too common, in this as in all other International Exhibitions.

Germany, alive to the importance of making a fine display, was one of the nations standing in the foremost rank with regard to her general display here. She excelled almost every nation in the magnificence with which she arrayed herself at the Esplanade des Invalides. In the Champ de Mars she was no less conspicuous, and in the work of M. Kruger she had a typical supporter of her prestige.

One of the principal charms of the work shown was its distinctively national character. One felt that it typified the modern spirit of the Teutonic race. This massive iron screen was unlike anything to be seen elsewhere, and gave an individuality to the whole group in the machinery section, which was of the greatest value in adding to the impressiveness of the whole. The efforts of such firms as that of Ferdinand Paul Kruger made the German Section what it undoubtedly was —one of the finest, if not *the* finest, in the Exhibition.

THE ANAGLYPTA COMPANY.

In the British Pavilion, more than in any other part of the Exhibition, we were worthily represented as a nation. Here we found fine examples of the work we *can* do in many departments of artistic industry. Beautiful furniture, magnificent hangings, splendid examples of our classic masters of the art of painting. But all of these would have suffered cruelly if the actual walls and ceilings had been indifferently treated. In the ceilings by the Anaglypta Company, one, at least, of these dangers was obviated. The designs we show on this page helped to a great extent to increase the effect of the "tout ensemble."

We illustrate three typical examples of the fine designs now being executed by the Anaglypta Company, of which designs there were many displayed in the British Section, Esplanade des Invalides.

It is gratifying to be able to remark that the British exhibits in the furnishing section, though comparatively few in number, showed distinctly that in the matter of the interior decoration of our homes our manufacturers are advancing along the right road. A quarter of a century ago, interior decoration was apparently a lost art so far as the average home was concerned. Now it can be truthfully said that a man can decorate his home tastefully, if he cares to do so, and at a comparatively small cost. The work of the Anaglypta Company is an example in point. The designs shown are admirably decorative in character, and much of the work shown in Paris was pre-eminently suitable for domestic decoration. The Company is to be heartily congratulated on its display.

"La Vigne"—*Electric Lamp.*

"La Libellule"—*Electric Lamp.*

Appliqué à Trois Lampes Electriques.

Electric Lustre in Bronze and Crystal.

The "Sylvan" Frieze, designed by Stephen Webb.

The "Lion and Dove" Frieze, designed by Walter Crane.

WALL DECORATIONS BY JEFFREY AND CO.

THIS firm had a large and varied display at the Exhibition, and showed what taste and artistic judgment is now being lavished by them on goods which, in point of price, are practically within the reach of all.

Expensive and luxurious wall-hangings they displayed, it is true, and happy is the man who was able to expend his money on such; but Messrs. Jeffrey also made it possible for the comparatively poor to cover their walls with beautiful hangings.

The "Sylvan" Frieze, which we show on this page, is from a design by Mr. Stephen Webb. Messrs. Jeffrey have reproduced it in copper and in their Reliévo material, decorated in leaf metal and coloured lacquer.

Mr. Walter Crane's design, "The Lion and the Dove," calls for special mention. To quote his own words:—

"In this Frieze are introduced the permanent emblems of Courage and Meekness, of Strength tempered with Sweetness, which shall be the mark of good souls, who by such tokens cause Roses to blossom upon the thorny paths of Life."—*W. Crane.*

A most delightful design showing the unique decorative quality with which this artist is able to endue his work.

Plates by Dammouse.

CERAMICS BY DAMMOUSE, OF SÈVRES.

PHOTOGRAPHIC reproduction has its limitations, and the fine plaques illustrated above have suffered more than usual, perhaps, from these conditions. The colour schemes were rich and varied in a manner to elude completely the sensitive plate. We venture to hope, however, that the quaint beauty of these designs is not altogether lost.

Our other illustration is far more suggestive of the original, and will give a very good impression of the forms and colours with which M. Dammouse has invested his work.

Every piece here was his own individual creation, and a most interesting collection it was. M. Dammouse works in a spirit sufficiently rare in any country, and we, in England, have perhaps as much reason as is the case anywhere, to feel a sense of grateful relief when we encounter work of such an entirely artistic, as opposed to commercial, a nature. M. Dammouse merited all the praise which his work met with from visitors to the Exhibition.

Examples of Ceramics by Dammouse.

Mantel and Overmantel by Johnson and Appleyards.

FURNITURE BY JOHNSON AND APPLEYARDS, OF SHEFFIELD.

To say that work is "characteristically British" would be taken, perhaps, by some careless visitors to the Exhibition, to be the reverse of a compliment.

In the case, however, of the display by Messrs. Johnson and Appleyards, the expression may be used with truth, and that strictly as implying praise.

For everything they showed demonstrated the best characteristics of British work. Solidity of workmanship, a fine scorn of everything "shoddy," and yet a delicacy of judgment in the matter of design which entirely does away with the reproach, which so many French critics have brought against our furniture, that it is "heavy" and ponderous.

The work of Messrs. Johnson and Appleyards showed that they know exactly when and how to apply all those dainty turns of decoration which can give an elegance to the most massive pieces of furniture.

Their work in the British Pavilion we are unable to more than allude to here, but it may be said, briefly, that it was one of the beauties of a Pavilion which was unsurpassed in such matters by any in the Exhibition.

Sideboard by Johnson and Appleyards.

Carved Mantel and Overmantel designed by C. Wulliam, of Paris.

DECORATION BY A. HAENSLER, OF BELFORT.

THIS fine work needs no written praise to commend it to the attention of the reader with a sense of the beautiful. Occupying a somewhat inconspicuous position at the end of the long entrance hall leading to the great exhibits by leading French exponents of the art of interior decoration, it nevertheless, by its quiet charm of design, attracted all interested in really artistic work. The carved mantel and overmantel shown in our illustration were designed by M. C. Wulliam, of Paris, and are creations quite worthy of this distinguished artist.

The "Gateshead" Design.

The "Regal" Design.

The "Rubaiyat" Design.

The "Lilac" Design.

WALL-PAPERS BY ESSEX AND COMPANY.

THIS firm showed a variety of its latest designs in wall-papers. They were characterised by the feeling for decoration which is the first essential, and were, moreover, *new* in a sense rather exceptional in these days, when we find the term applied to so much that does not deserve the appellation. Messrs. Essex and Company's display maintained fully the reputation they have long enjoyed.

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